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Vol. 11 - #2 - Issue 62 - February/March 2015

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THE GNAR GNARS



The Gnar Gnars

Interview by Michael F. Canage

There comes a time when you need a song that some won't sing, a song about that lump in your puke or that thing that got stuck in your ass when you were drunk. You need a band that comes from the middle class ghetto of the lower island ready to drink, bleed and maybe touch your sister. You need a band that will play in the bowels and maybe also sing about the stitches in your bowels. The Gnar Gnars are these heroes, the heroes ready for whatever greasy festivities you come up with, as long as they involve three paper joints or maybe your grandmother's lack of teeth. They go by the names James, Hoon, Gino and Brains, fresh out of the Hillside Whorehouse. I got in touch with Gino to get more details:

Absolute Underground: What is Gnar?

Gino: Gnar is omnipotent. Gnar cannot be taught or learned. Gnar is both repulsive and delightful,

and under the correct circumstances, it will leave physical and emotional scars... Gnar should be handled with care and yet abused to the fullest extent of one's depravity. It's basically just fucking Gnar.

AU: How Gnar does your music get?

Gino: Our tunes get so Gnar that we had to say it twice to find a name Gnar enough for The Gnar Gnars. Between the four of us, we have a combined total of nearly 60 years of being Gnar in one band or another. So as you can imagine, that's pretty fucking Gnar. We have been called the Gnar-est band of our generation by this dude we know.

AU: I hear you guys have an album coming out, any details?

Gino: We have been working on our album, yet to be named, for some time now. We are recording it ourselves in our studio, so we are really taking our time to get the best takes we can. For once we don't have any pressure to get things done fast, since we aren't paying studio costs, so we are really taking advantage of that. We are hoping

to have the actual recording done in the near future and then we just have to send it off for mixing and mastering, etc. We are also taking the time to pick the right person to do all of that part of it. So hopefully we will be spreading the Gnar like the deadly Ebola virus in the near future.

AU: Any crazy stories? Do you guys have a raccoon that can roll joints?

Gino: We don't have a raccoon that rolls joints, but if you know of any, we are hiring. One particular story that comes to mind, and kinda sums up The Gnar Gnars, happened outside of Funky Winkerbeans [Vancouver]. We were parked across the road waiting for our show to start, in front of a greasy little bar, the name of which I can't recall, and we were in a truck with a fairly loud stereo. Earlier that day I had discovered a phone app called The Fart Machine. It's exactly what it sounds like. Anyway, I figured out I could plug it into the car stereo and if we opened the doors of the truck, we could fill that block of Hastings Street with obscene fart sounds. So every time someone walked by, or came out of the greasy fucking bar, we would blast these immense fart sounds. Later on, after we played our show, I went to bring the truck a little closer to the door of Funky's, so we could load our gear into it, and as soon as I pulled out of my parking spot the cops were on me with the lights and the whole deal. As his partner walked suspiciously around the vehicle searching for drugs, terrorists, or whatever, the cop told me there had been three complaints about me playing my stereo too loud. He had been waiting the whole time for me to come back to the truck to bust me. So I explained that we had not, in fact, blasted any music and that we were messing around with fart sounds, and he busted out laughing. I think we made that cop's night. They left us to our business, and even gave me the go-ahead to pull an illegal U-turn and park illegally to load our gear. Good thing he never searched us, or I

VICTORIA'S LOCALS ONLY

wouldn't be answering these questions right now, hahaha.

AU: Who would you most want to tour with?

Gino: I would enjoy touring with the Dayglo Abortions. I had the pleasure of touring Ontario with the Dayglos years ago when I was in Alcoholic White Trash, and it was rad. Most of the tours I have done we have organized ourselves. So usually we try to include one of the members' other bands and make it a two-band road show. That's the most fun because it's like a punk rock vacation with all of your bros. And you are traveling around meeting other bands that do this only because they love it. You meet the raddest people and make the raddest friends that way.

AU: Feel free to add any interesting notes or stories you think would fit in:

Gino: [We're] guys who got bored and wanted to play some classic covers and make up songs filled with jokes and profanities. The lineup was pulled together about two years ago out of fun and necessity... there were a few small changes to start, and then a lot of jamming, joints and writing a lot of songs. We are self-described toilet rock, playing a fun brand of loud, punkish rock 'n roll that you're generally too drunk to understand. But that's how this kind of music is meant to be enjoyed, especially when you're in a venue called the Hillside Whorehouse. And you always get that second laugh when you sober up the next day, and remember the lyrics you heard and didn't quite get the night before.

AU: Would any amount of money make you want to do Taylor Swift covers?

Gino: I'm not sure any amount of money could make us do a Taylor Swift song, but I'm pretty sure some of the guys in the band would pay to do some awful stuff to Taylor Swift.

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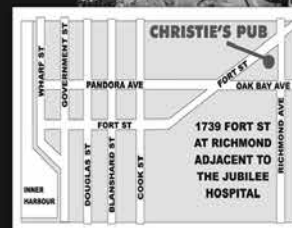


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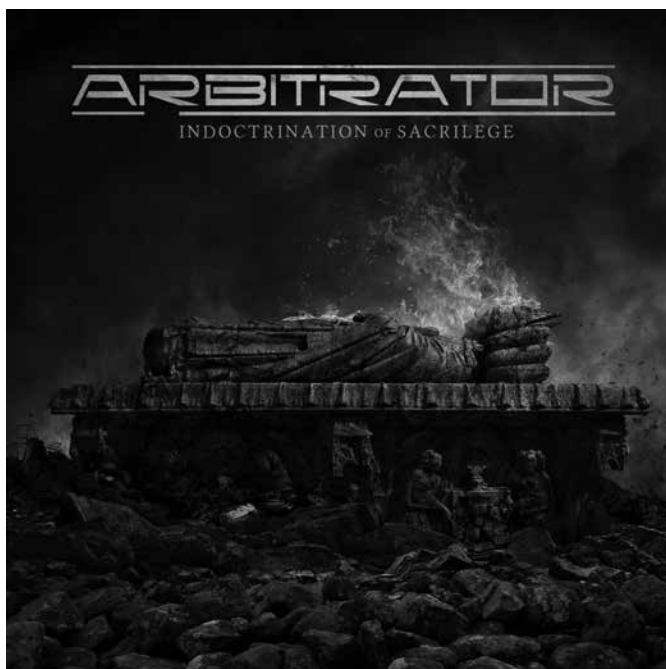
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Arbitrator

CALGARY CARNAGE



Absolute Underground: Introduce yourself! Who are you and what are you most famous for?

Robert Kukla: My name is Robert Kukla and I am a composer for the Calgarian death metal band, Arbitrator.

AU: How would you describe your sound, for those unfamiliar?

RK: Electronically-tinged death metal of epic proportions.

AU: You're releasing your second studio album, *Indoctrination of Sacrilege*, this February... What can we expect? Sound-wise, how will it differ from your first release, *The Consummate Ascendancy*?

and I went through the album track by track and cut out some more of the fat, so to speak. Once we were happy with the songs and the general flow of the album, we sent it off to Dirk Verbeuren for drums (Soilwork / ex-Devin Townsend Project / ex-Yyrkoon / etc). Myles Malloy took care of the leads after that, and myself on the vocals.

AU: I notice pretty serious Christian-themed song titles on both your first and second albums, like "Stillborn Bastard of the Nazarene" and "Into the Eternal Flames"... is this your *modus operandi*, and why? What about those Biblical themes do you find compelling?

RK: I honestly can't pinpoint why. When I first envisioned the sound, I simply couldn't think of a more fitting theme than 'blasphemy.' I have a need to create something that feels hateful, oppressive, all-powerful, and physically-transcending. What better way to go about this than to target the divine?

AU: What other themes do you explore in your music?

RK: Any and all elements of blasphemy and Armageddon.

AU: What do you hope listeners will take away from your latest album?

RK: Satisfaction. I want the album to be an indulgence for those that seek out hateful and well-constructed heavy music.

AU: Any plans for a tour in the near future?

RK: Nope. But should there come a time when



RK: *Indoctrination of Sacrilege* is a journey in discovering the Arbitrator sound. Therein lies a blasphemous concoction of crushing death metal elements upon a grand scale of symphonies and electronics. The songs are far more cohesive and captivating than those in our first release, and perhaps most importantly, ominous.

AU: You recorded *The Consummate Ascendancy* almost entirely yourself, in the company of guest artists, is that right? Did you follow a similar process for *Indoctrination of Sacrilege*? What's your overall writing process like?

RK: That's correct. *Indoctrination of Sacrilege* was very much like that, except I was lucky enough to acquire an even more talented arsenal of performers. For this album, I took as much time as possible to write and fine-tune all of the details that made up the bulk of the songs with Connor O.R.T. After we had the basic structures worked out, Sacha Laskow (ex-Divinity, Every Hour Kills)

I feel the need to bring Arbitrator to the stage, then all of that will change, of course.

AU: What are your plans or goals for the future of Arbitrator?

RK: The first bits of writing for the next opus are already underway. When I wrote the final track for *Indoctrination*, I sincerely felt that I had discovered the true Arbitrator sound, and it has inspired me tenfold. The target is so much clearer now, and I have no doubt that it will yield an even more structured and captivating album. After that, we'll see, perhaps we'll even make Arbitrator a live act.

AU: What else should we know about you? Any final words for our readers?

RK: Thanks for reading, and stay heavy.

<http://arbitratorofficial.bandcamp.com/>



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- **FRIDAY FEBRUARY 20TH** -
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Animal Ethics

Interview by Andre Laniel

Animal Ethics is a hardcore punk band with lots of experience on stage. Their music is raw, powerful and lots of fun. They scream, kick, jump off the stage and play guitar on their backs in the middle of the mosh pit. I had the pleasure to chat with guitarist/vocalist Thomas Aurele about the band and their new album, *Human Riots*, now available on cassette tape.

Absolute Underground:
Where does the name of the band come from?

Thomas Aurele: The name has absolutely nothing to do with animal rights. Of course, we support ethical treatment of all beings, but we are not a vegan, vegetarian type of band. The name comes from the way humans, primarily in the political and corporate arena, treat each other. People who get in the way, they eat them up and

spit them out without regard or emotion, similar to the way animals live. If a wolf or a shark gets hungry, they will eat a weaker animal with zero emotion or regret.

AU: How did it all get started?

TA: It all started with me and Kevin [Brooks – guitar/vocals] sitting down and working on the *INC.* EP... A fun project to play with after the breakup of our previous project. Andre [Garant – drums] and Joel [Humbert – bass] joined us, and the rest is history!

AU: How would you describe your music?

TA: Our music is aggressive, but rhythmic. We don't have a specific formula or aim for any genre. We're trying to just make simplistic, fun, original stuff, and our sound will constantly be evolving to whatever we feel like.

AU: Has your music changed a lot since you started Animal Ethics?

TA: Our music has changed a lot since the beginning. At first, people classified us as industrial punk, because all the drums were programmed

and sampled. Now, with a drummer, we are way more organic, and I highly doubt anyone would ever use the word "industrial" to describe the new record.

AU: How did the recording go for your new

album, *Human Riots*?

TA: Some of the songs on the new album are the actual recordings of first-take riffs I played. We write guitar parts over drum loops and build tracks around that. Seems to work for us. Most of it is done at Kevin's house on ProTools and then we bring it in to Rene De La Muerte and record the drums and vocals with him. It takes time for us, but mostly because of logistics. Rene is also very busy with his band, The Brains, so getting together to record took a while.

AU: What inspired the songs on *Human Riots*?

TA: The inspiration for this album was simply our lives. We covered topics from politics to addiction to loss to medical conditions. Whatever happens in our lives at a particular time inspires us. We don't want to be labelled as political activists or as party animals, we just wanted to express ourselves with our new album.

MONTREAL MASSACRE

AU: Was there a concept to the album?

TA: No, it's just about life in Montreal - it is as diverse as it can get. We all know Montreal is Canada's own riot city, right? We definitely did not want any filler on this thing, so if the song wasn't banging from the start, it ended in the Ethics graveyard.

AU: Any tour planned for the release?

TA: We are grinding as many shows as possible in Quebec and Ontario, and hope to play the rest of Canada and the USA as soon as we can manage it.

animalethicsinc.bandcamp.com

facebook.com/AnimalEthics

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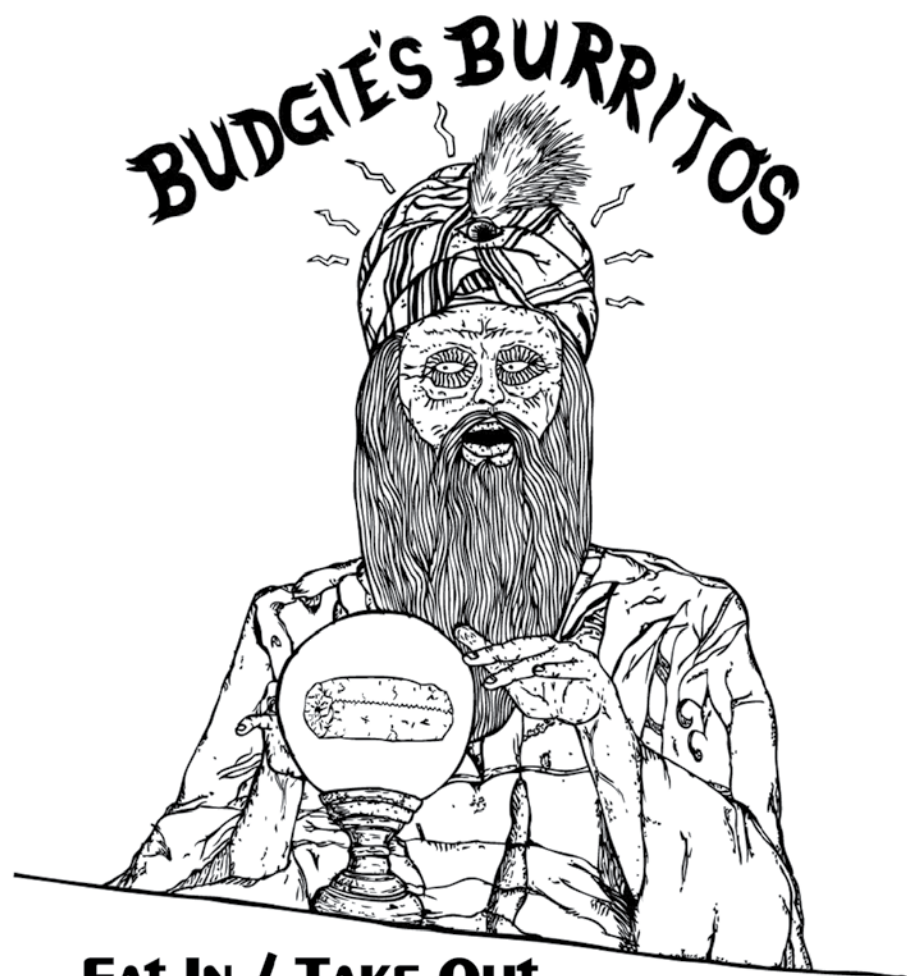


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Terry Oh

Interview by Ira Hunter

Absolute Underground: Introduce yourself! What are you most famous or infamous for?

Terry Oh: My name is Terry Oh. I'm originally from the flatland of Saskatchewan, transplanted to the West Coast.

A lot of people know me for the ink I sling, but most of my success can be attributed to my rock and roll past. I used to play in a band called Layaway Plan, and toured this great country too many times to count. I am now in The Stockers from Victoria, B.C.

AU: How did you get started tattooing?



TO: I started drawing when I was knee-high to a grasshopper... got my first tattoo when I was underage, and got hooked. As most aspiring tattooers know, it's not easy to get an apprenticeship. I begged my local artist for years to teach me. After years of groveling, and watching my artwork get tattooed on people by other tattoo artists, I finally found a guy at another shop that was willing to show me the ropes.

After a few months of me being ignored (but still managing to bust out a few tattoos), another shop saw my potential and that's when I really started my apprenticeship.



AU: Where are you currently located?

TO: I'm now living in beautiful Victoria, B.C., and traveling all over to tattoo. I make trips back home to Saskatchewan to work on long-time clients, and to Vancouver to spread more ink across the West Coast.

AU: What do you like about tattooing?

TO: I think my favourite part of tattooing is the satisfaction of completing a custom piece or a lifelike recreation, and seeing the smile and appreciation from the customer. I love to create, and tattooing really allows me to make [visible] what is in my head.

AU: What styles does you specialize in?

TO: I've always been sought after for my colour [work], but I really love black and gray... not one more than the other, however. People tend to give me an idea to run with and make it my own. I guess if I had a specialty, it would be realism, though.

AU: What makes your tattoos unique?

TO: My work stands out because of the bold, solid colour, unconventional design, and [the fact that I] think outside the box. It's hard to be unique



with so many unbelievable artists all over the world sharing their art on forums like Instagram, but I do what I do, and always push for the next one to be even better than the last.

AU: Do you work out of a specific shop?

TO: I have made my home at Incendiary Tattoos in Victoria, with a shop full of rad guys. I also spend a lot of time at Lords of Gastown in east Vancouver. I will be opening a shop with the Lords very soon, so keep your ear to the ground for the Lord's Tattoo division to step up its game, Vancouver!

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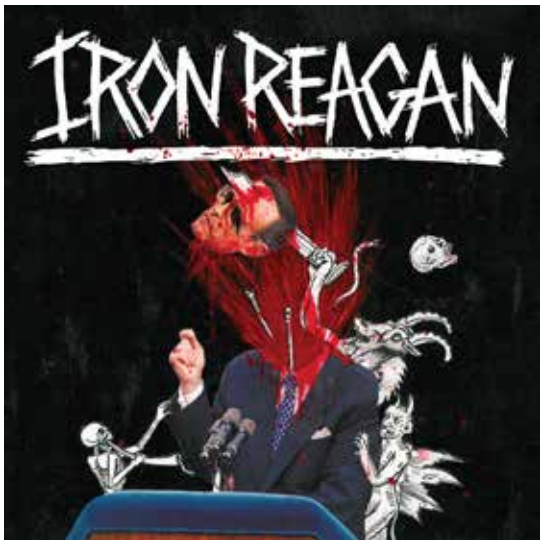
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Be Heading North

by Chadsolute

The first president that any child of the 80's can think of is former actor, Ronald Reagan "He is like a super-villain, it can strike fear, yet put a smile on your face because of the overall ridiculousness of it" according to vocalist Tony Foresta.

Beheaded politicians can invoke feelings of shock and maybe fear, and depending on your opinion in the political spectrum it can be downright offensive to the mainstream. Members of the band have said they aren't trying to preach any particular point of view, but are just expressing their own opinions. The imagery goes right hand in hand with the short aggressive bursts that any fan of the thrash punk or grind genre would appreciate.



Some of the song titles off their October release, 'The Tyranny of Will' are pretty punny in regards to the political spectrum, "In Greed we Trust", "Bill of Fights" and "Four more years" sound like something that could take some shots at the United States system. "Your Kids an asshole" relates more to the release of frustration in the day to day world' side of the fence.



The song "Miserable Failure", is one of the best songs of the year, coupled with a killer Flash-Mosh video that they filmed in Portland in early Fall. Directed by Whitey McConnaughy of Red Fang fame, the video was shot full guefrilla-style on the streets of Portland with full on thrash concerts happening out of nowhere, in the city courtyard, in the record store, at the coffee shop, in the grocery store, et al. Look for cameos by members of Red Fang and Toxic Holocaust throughout. The current lineup of Iron Reagan has now been touring for over a year and made multiple recordings as a unit, and now they are hitting full on thrash stride. Their resume itself is a grocery list of relevant heavy music:

Tony Foresta (Municipal Waste, Iron Reagan)
Phil 'Landphil' Hall (Municipal Waste, Iron Reagan, Cannabis Corpse)
Ryan Parrish (Darkest Hour, Iron Reagan, Mammoth Grinder, Washington Capitals fan)
Mark Bronzino (ANS, Iron Reagan, Mammoth Grinder, sometimes Ramming Speed, sometimes

Power Trip, "Whatever it takes" - Bronzy)
Rob Skotis(Iron Reagan)
With each member of Iron Reagan on the road for almost 300 days over the last year, they aren't looking for any 'hardest working band in showbiz' gloss, but when you break it down its pretty damn impressive.

Just as I am writing this Iron Reagan has announced an Australia tour this April.

Iron Reagan closed 2013 by hitting the road for two months with Oderus Urungus himself, in which would be his last North American tour, GWAR, Whitechapel, Iron Reagan and Band of Orcs.

From there they started 2014 strong, signing to RELAPSE and writing an EP called Spoiled Identity, a 7 minute, 13 song released online for 'name your price' and on a vinyl flexi, available exclusively through Decibel magazine.

Last May, Municipal Waste spent the month in Latin America, going from Mexico City to Sao Paulo Brazil, they began to do fly-ins throughout the summer including an after party at the San Diego Comic-con.

Mid-August, I was lucky to catch the Waste at Heavy Montreal, one of the best open air festivals in the world.

On the second stage, hidden within the Forest surrounding the main stages, crazed french mosh enthusiasts were climbing a nearby tree and diving into the pit. Tony then ordered the crowd to create a circle pit around another nearby tree. In the forest setting it was definitely a Lord of the Rings or Endor type situation with a dash of thrash. I am still trying to figure out how that flamingo got into the pit.



After Heavy Montreal, and a few dates back in the states with Madball, the Waste played this CONVERSE free show at the St. Vitus Bar in Brooklyn, then hit the road immediately after the show, (around 1am, timing traffic is key on the east coast) to the commonwealth of Richmond Virginia, as the Dave Brockie Memorial was the next day as part of the GWAR-B-Q weekend.

With Goatwhore breaking down and not able to make the GWAR-B-Q, that left Iron Reagan headlining the second stage, which was basically a picnic shelter. IR was playing after Hatebreed and before Body Count and eventually GWAR on the main stage which was about a mosh pit sized area just behind the picnic shelter stage. When IR started, the picnic area was stacked, the pit started rocking and to say they brought the roof down would be an understatement... the crowd surfers turned into rafter swingers and dwellers. At one point of the set, there was about

38 people that either were swinging upsidown, stage diving from or just hanging watching the show.

After releasing a full length called the Tyranny of Will on RELAPSE, Iron Reagan spent October and early November of 2014 on the road with Eyehategod and Power Trip.

After checking out a bunch of different festival style shows of both Municipal Waste and Iron Reagan, I had to check out Cannabis Corpse first hand, and caught a few shows last December in California on the Cannabis Corpse, Mammoth Grinder tour.

Joining Phil in Cannabis Corpse is



his twin brother Josh on drums and crazy guitar chosen one, Brandon Ellis, who at age 21 has already toured and played guitar with Finntroll and is a standing member of Arsis (google his videos he shreds). Not only did Mammoth Grinder now feature two members of Iron Reagan for this tour, with Bronzino on bass and Ryan joining in on drums but it turns out that Chris Ulsh from Power Trip is the guitarist. (Power Trip stole the show at last year's Sled Island festival in Calgary).

Cannabis Corpse completely slayed the great state of California. With medicinal dispensary's virtually on every corner down in Cali, it wasn't hard to smell the sweet chron and it was almost open smoking in every venue. Not only would a few giant cannons get passed around the pit and the stage, an absolutely legal,

giant bud monster would jump out on stage, then surf and bang around the pit. You have not lived until you have seen a human sized, bud monster thrashing to THC fuelled death metal.



So far, 2015 has brought a short run through the south east states for Municipal Waste, which led them right to the cruise ship, 70,000 tons of metal.



After playing the Miami venue, Grand Central, the night before the cruise as Municipal Waste, then stepping off the boat, and hitting the Grand

Central as Iron Reagan, Tony said it best on stage "it feels like I was just here!"

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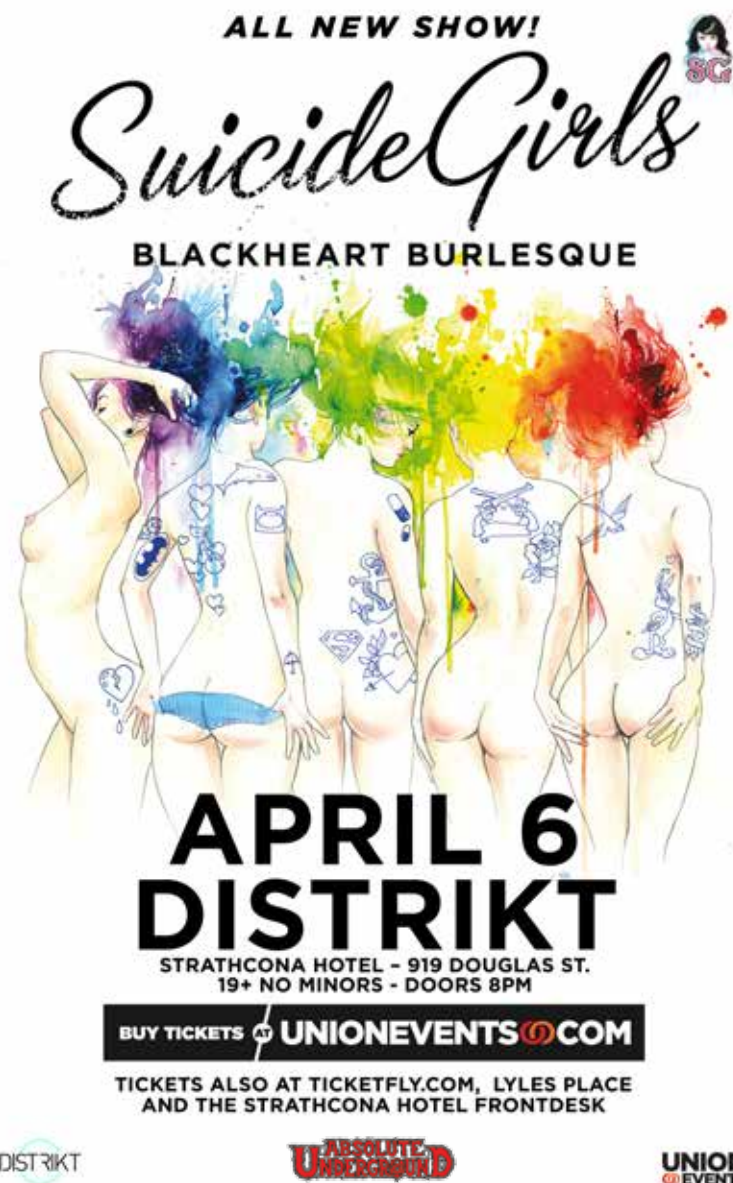
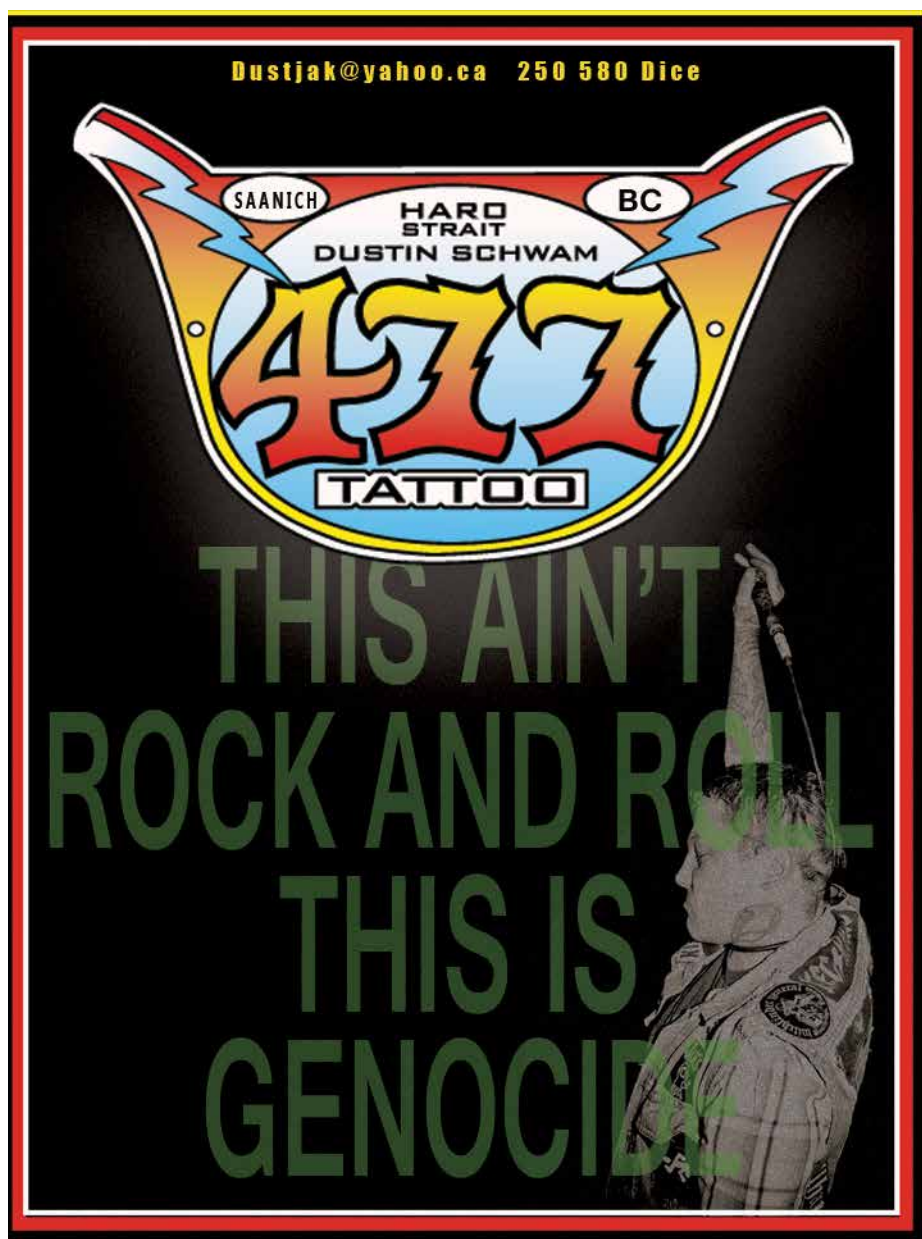
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themes or ideas you were exploring? Where was it recorded?

JP: The EP was recorded at Rain City Recorders. These were the first couple of songs that Eli and I wrote together, and our only goal was to create some empowering music that we'd enjoy playing and performing



Skull Vultures

Interview by Willow Gamberg

Absolute Underground: Introduce yourself! Who plays in Skull Vultures? How long have you been around for?

Jason Puder: Skull Vultures consists of myself and Eli Slamang. We don't have a permanent drummer right now, but are lucky enough to have some good friends that are willing to gig with us in the meantime. We've been creating music as Skull Vultures for just over a year.

AU: I'm hearing elements of thrash and sludge metal in your sound... what do you guys describe yourselves as?

JP: Metal. Eclectic, progressive, riff-oriented metal.

AU: You just released your debut self-titled EP online last year and on vinyl just this month – what's the reception been like?

JP: Great! It took us a while to get the EP pressed, but people have been pretty eager to grab copies.

AU: Tell us about the EP itself! Any particular

regularly.

AU: Any plans for future recordings? When can we expect new Skull Vultures material?

JP: We're almost finished tracking our next EP, and it should be released pretty soon. Hopefully!

AU: How about touring? Will you guys be playing any of the big festivals this summer?

JP: We have some plans in the works, but nothing

finalized yet.

We're looking into some festivals this summer, and I'm sure in a couple of months we'll have a better idea.

AU: You're a two-man band currently, right? Do you find that helps or changes your songwriting process? Any plans for more members?

JP: There's only two permanent members in the band right now. Eli and I both contribute to the songwriting process, but we would like to find a full-time drummer who can be a part of it all.

AU: You've shared the stage with some pretty big bills already... Anything coming up that you're particularly looking forward to?

JP: Definitely looking forward to the Nothing is Heavy Three Year show in April [with Gorguts and

VANCOUVER VENGEANCE

Sacrifice].

AU: Are either of you involved with any other projects?

JP: We're always jamming with buddies here and there, but nothing official going on.

AU: Any final words for our readers?

JP: Write songs. Record songs. Play songs at awesome shows. Repeat!

www.facebook.com/skullvultures
skullvultures.bandcamp.com/

PHOTO CREDIT: Shimon Karmel





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WEIRDING/HASHTEROID-MAR. 21st
BLACK LADYBUGS(LAJ)-MAR. 26th
HEIDENLAND/NOSTRUM-APRIL 9th
BA JOHNSTON-APRIL 10th
PYRAMIDION-MAY. 1st
JAKS FEST-JUNE 2015
GOAT FEST-JULY 2015
NUMENOREAN-AUG. 1st

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SATURDAY: 11AM-1AM
SUNDAY: 11AM-12AM
BREAKFAST SAT/SUN: 11AM-3PM

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SUN	MON	TUE	WED	THUR	FRI	SAT
1 CAROLYN MARK'S HOOTENANNY 4 PM - 8 PM \ FREE EIGHTIES DANCE 9 PM	2 OPEN MIC 9 PM - FREE	3 GRAYSON WALKER'S KARAOKE 9 PM - FREE	4 DRINK & DRAW 8 PM - FREE	5 <small>VINYL RELEASE PARTY</small> FREAK HEAT WAVES FOUNTAIN PAINTED FRUITS 9 PM - \$ 8	6 <small>VINYL RELEASE PARTY</small> THE BAD STILL BROKE THE PURRVERTS 9 PM - \$ 10	7 <small>TAPE RELEASE PARTY</small> BLACK VALLEY GOSPEL NOVEL THE CAVALEROS 9 PM - \$ 6
8 CAROLYN MARK'S HOOTENANNY 4 PM - 8 PM FREE	9 OPEN MIC 9 PM - FREE	10 GRAYSON WALKER'S KARAOKE 9 PM - FREE	11 DRINK & DRAW 8 PM - FREE	12 TRAVEL LIGHT THE LEAKS ZOO RIOTS 9 PM - \$ 10	13 <small>BAMBI BOUDOIR'S BURLESQUE BABES REVUE VALENTINES EDITION</small> 7 PM - \$ 15 THE GENERATORS (LOS ANGELES-USA) STOCKERS & STILTSKINS 9 PM - \$ 12	14 TUBULOIDS (VANCOUVER BC) FROSTBACKS FINS OUT 9 PM - \$ 12
15 CAROLYN MARK'S HOOTENANNY 4 PM - 8 PM FREE	16 OPEN MIC 9 PM - FREE	17 GRAYSON WALKER'S KARAOKE 9 PM - FREE	18 DRINK & DRAW 8 PM - FREE	19 	20 ATROUS LEVIATHAN TORREFFY ASTRAKHAN (VANCOUVER) 9 PM - \$ 10	21  BEWARE.
22 CAROLYN MARK'S HOOTENANNY 4 PM - 8 PM FREE	23 OPEN MIC 9 PM - FREE	24 GRAYSON WALKER'S KARAOKE <small>CALENDAR ART Richard M. Powers (Born Feb. 24, 1921)</small>	25 DRINK & DRAW 8 PM - FREE	26 TORRID NIGHTS DJ URINE (FRANCE) ARTOPILOT & MORE BROKEN MIC <small>ANTI-ACOUSTIC OPEN MIC UNTIL 10PM</small> 8 PM - \$ 10	27 NEW SOULS TAN & HIDE DOWNTOWN MISCHIEF 9 PM - \$ 10	28 THE HEX DISPENSERS (AUSTIN-TEXAS) NERVOUS TALK (VANCOUVER) LINE TRAPS 9 PM

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sounds, the middle part, the speed of the song and, most importantly, that message that Dave Insurgent sang back in the day, people still sing along to it now. Even back in the 80s "I Hate Hate" was always my favourite one to play. And I love music, so covering songs is always fun. "War Pigs," "Class War" by The Exploited... "Iron Fist," because I love Motorhead (get

well, Lemmy!), is the last song we threw in the set when we did the Midwest.

AU: What keeps you going as a band? What makes you want to continue playing this music?

PC: I didn't realize the band kept gaining a fan base when things ended back in 1989, and I felt horrible with what happened to my singer, who I knew from elementary school days. So when I got the guys from the 80s to play in the band again it didn't work. Now, I found three great bandmates, three great friends, three great people and so why not travel with them and play those songs that I used to play with Dave Insurgent, not just for the people who are already fans, but to win over some new folk... I'll be psyched for the rest of my life to play music, it just means more when the show is lacking all apathy.

AU: Have you been working on the last Reagan Youth album? When will it come out?

PC: One last album about the life and times of the band's late singer and most important member, Dave Insurgent. We're already playing some of these new songs live, like "In The Thirsty Hour," "Lucky 7" and "Necrophilia." Expect the band to record those songs, and we have more ready to

play.

AU: What was it about punk rock that made you want to get involved with this scene in the first place?

PC: When I was growing up, rock was massive. Bands don't play at Madison Square Garden like they did back then. There used to be like 60 concerts there a year, now only sporadically will a band play New York City's biggest venue. As a kid, seeing bands way up in the rafters wasn't as interesting as getting into CBGBs or Max's Kansas City, and I'm talking when I was 15 years old, I was going to these clubs and getting drinks (I looked old for my age). The drinking age at the time was 18, and my older sister, who was hot, dragged me along so I knew I was getting in. I liked punk because I didn't know how to play guitar like Steve Howe, but I could play punk rock, and the plan was to have songs that would expose the evils of society. Who knows what the band Yes was singing about, or Ted Nugent and his stupid songs, but the Clash, especially a song like "Guns On The Roof" really meant something: music for social change. Crass was as much an influence as Black Sabbath, and I was listening to Sabbath before I ever heard of punk rock, but both were able to co-exist. **AU: How does this band integrate the ideas of anarchy, peace and unity?**

PC: If you take all the Reagan Youth songs and mix them all together, I believe "I Hate Hate" would float like cream to the top. Basically what I'm saying is, you can't be a hater, not in this band. You can hate what people do, hate war, hate evil ideas, whatever, but never, ever, ever hate on another human being... if you remove hatred from your heart, it's easy to enjoy life, and I've been enjoying playing with Tibbie, Trey and Stig because they got that "I Hate Hate" inside them for real.

AU: What were your impressions of Canada when you were here last year? Did you get to



try theoutine?

PC: Of course, it was yummy. I loved Ottawa. I'm going to Vancouver next month and I'm looking forward to that. When I played Ontario and Quebec it was strange how the English-speakers weren't so kind to the French-speaking population. When I played Montreal, I made sure to count off the songs, "Un, deux, trois, quatre!" I don't believe they're so different that they can't get along, but they have to consider that for themselves to hopefully figure out.

AU: After all these years, what would you say Reagan Youth has achieved? What has punk achieved in your opinion?

PC: I think that punk rock has made a big impact on fashion, but as for my band, it's nice meeting fans telling me the only war we need to fight is a class war, because the poor lost the last class war and it's time for another one. If the band just made a few good people realize that the 99% should take all the wealth the proverbial 1% hoard, then we should do it. But the 1% want to divide the rest of us through bigotry and racism; fighting amongst ourselves means we'll never get to the real problem, the huge disparity between the haves and the have-nots. If the band made some people think about that, then Reagan Youth has achieved something, and I'm proud of it.

SICK DAZE

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Psychostick

Interview by Mr. Plow

Absolute Underground: Who are you and what do you do?

Rawrb: I am Rawrb. I make vocal noises that sometimes create words that are related to songs.

AU: How did you come up with the title for your new album, *Revenge of the Vengeance*?

Rawrb: Whelp, we sat around and punched each other until ideas formed into our concussed brains. We then went, "Y'know, why don't we just make fun of sequels, since this is our fourth album?" And a hallucinogenic ray of sunlight beamed into our meeting and formed the words, 'IV: Revenge of the Vengeance.'

AU: Who writes the lyrics? Is it all Rawrb or does the whole band make it a joint effort?

Rawrb: It's all a joint effort that Rawrb tries to take credit for.

AU: You used crowdfunding to make this new album. Were you surprised how your fans donated to your cause? And did you reach your goal?

Rawrb: Our fans DESTROYED the goal we set to build the studio to record future albums. We were quite surprised, but had faith that our fans would sell sexual favours to help us create more stupid music.

AU: Who had the idea to do a cover of "Danger Zone" by Kenny Loggins?

Rawrb: Kenny Loggins called us and demanded we cover "Danger Zone."

After we did some GPS cellphone tracking, we found out that it was some random drunk guy named Bertimus prank calling random phone numbers and NOT Kenny Loggins. We honoured his wish because he smelled like Werther's Original candies.

AU: What do the "arms-crossed-never-smile" metalheads think of you guys? Are they too serious to have a sense of humour?

Rawrb: Turns out those arms-crossed-never-smile metalheads DO have a sense of humour, and they tend to enjoy what we do. We uncross their arms with comedy, laughter, and 10W-30 motor oil.

AU: When is Psychostick

going to tour Canada?

Rawrb: As soon as we finish building our catapult that will launch us across the USA/Canadian border! We need a few more 2x4s and some wood glue.

AU: You played the Noctis festival in Calgary a couple years ago. What did you think of your first time in Canada?



PLOW'S PICK

Rawrb: We absolutely loved it. They treated us like we were actual rock stars (note: We are not rock stars. We're more like rock meteorites or comets), got us drunk a few times, and threw us in front of an awesome crowd, opening for Pig Destroyer.

AU: Shamelessly plug everything you want to plug!

Rawrb: We're all over the internet! <http://psychostick.com>

Follow us on YOUTUBE! <http://youtube.com/robopsychostick>

If you hate money and like stupid shirts, we can trade! <http://psychostick.com/store>



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"How the Frack was Oz!?"

An interview with Coastline Surf Shop skater Dan Lintaman

By Matt Gordon

A good buddy of mine, Dan Lintaman, recently moved back to Victoria from a year's stay in Australia, where he skated and went to school. I wanted to know what it's like to skate down under, so I said to Dan, "We've got to do an, 'How the Fuck was Oz?' interview." The name stuck; we both kept calling it that because that's what I called it at first mention, but I wanted the name to be offensive and "fucking" doesn't offend me. Fracking does... well, more than fucking... Oh yeah, the interview:

Absolute Underground: First question, how the fuck was Oz?

Dan Lintaman: Oz was awesome, man.

AU: How are skaters treated in Oz?

DL: They're treated... much better than they are in North America. Some of my homies have jobs skate coaching. They took me along with them. It seems like a pretty damn good gig over there.

AU: That's awesome. Do security guards screw with skaters a lot?

DL: Depends where you are. I was living in Queensland and cops are a mixed bag there, like it's 50/50 whether you're going to get a guy who's dope or a guy who's a dick. But then when I went down to stay with Dylan at the beginning of the year skating around Melbourne, where cops seemed super chill, and like they had bigger fish to fry. So it depends where you go, really. Melbourne is, I would say, the best city to skate there.

AU: That sounds like Canada. Cops don't really screw with skaters. They don't at all in Vancouver, really.

DL: It's nice when cops put skating low on their priority list, that's where it should be.

AU: How are other skaters there, are they pretty friendly?

DL: Yeah, I came across tons of friendly dudes. There's a really strong skate scene in Brisbane, it's cool... They've got a sick DIY spot there. It was like a train stop down from my house... called the "Brain Drain." It was dope.

AU: You were telling me about that. That's like the ditch right?

DL: Yeah, you can bomb down, it's sick.

AU: Did you film with some cool people down there or what?

DL: Yeah. I filmed with Stu Fogarty, who made the *MOBBN DEEP* (skate) video. I have some clips with him so... He's working on a new vid, *Picture Me Rollin'*, that's his next vid, so... hopefully I'll have some footage in that.

AU: Did anyone show you what a knife is?

DL: Definitely saw what the Australian definition of what a knife was when I stayed with Dylan. His roommates were so hammered, throwing knives into this chair and wall and shit.

AU: Jesus! Haha.

DL: I was chillin' there playing video games with Dylan and there's knives whizzing past our heads. This is like a month in.

AU: What's it like riding in a kangaroo pouch?

DL: Ahh... Haha, probably pretty fuckin' stank.

AU: Did a dingo eat your baby?

DL: Maybe a few of my butt babies.

AU: Nice, what did you like better there? What did they do better than we do in Canada?

DL: Not much. But, [there were] really good skate spots. Like their skate spots kill ours. And depending on where you want to go, the weather is pretty agreeable. Other than that, I don't know... They're behind in a lot of ways.

AU: What did you miss when you were over there?

DL: Fresh air, mountains, and moisture. Where I was living in Queensland, it was super dry and hot. I like seasons. They don't have seasons. There were people that we ran into that were like, "Spring comes after fall?" And they don't know, because there's like no difference. The temperature barely fluctuates. Just wet season and dry season, and it's nice to be able to go into the forest here, and not have to worry about



something being able to kill you.

AU: This should be a hard one. Vic West skatepark, great skatepark? Or the GREATEST skatepark?

DL: The greatest skatepark.

AU: Nice. That's my answer, too... Did you get to surf at all?

DL: Yeah, surfed a couple times, but being at least an hour from any sort of coast made it kind of a huck, like on weekends we'd go down to the beach.

AU: Was it sketchy at all? Did you see any sharks or anything?

DL: No sharks, saw a whale, not super close up. Saw a giant seal. Maybe we could use this photo of me chillin' by this huge seal, haha.

AU: When are you going back?

DL: Definitely within the next year, to visit.

AU: How was their weed?

D: Deece.

To see Dan skate, check out his YouTube channel: [shaver](#)

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Delving into the Meat of ABCs of Death 2:

An Interview with the Soska Sisters and Steve Kostanski

By Ed Sum

There's more to *The ABCs of Death 2* than meets the eye. With the DVD arriving onto video shelves Feb 3rd, fans of this anthology are now able to compare the first release to the second for a scrutinizing look into which is better; the consensus is that this second volume is a far superior product. With nearly a quarter of the filmmakers — Steve Kostanski, Chris Nash, Todd Rohal, and The Soska Sisters — hailing from Vancouver, there's no denying that this city is Terrorwood North. Even Dave Alexander of *Rue Morgue Magazine* recognizes that there's plenty of talent nestled within this metropolis, and that's one of the reasons why they brought their Festival of Fear show out west, as part of Fan Expo Vancouver happening in April 3-5, 2015.

Being approached to contribute to this new volume elicited different responses from each of the filmmakers. Sylvia Soska said, "The unique and beautiful thing about the *ABCs of Death* anthology is that it is a "who's who" of the best of the best. To be included in that lineup means that your work has set you apart from the masses, and it's time to



play your A-game."

Jen Soska revealed that she admired the work of her contemporaries, Aharon Keshales, Navot Papushado, Steve Kostanski of *Astron-6*, Vincenzo Natali, Alexandre Bustillo and Julien Maury — and the admiration is mutual. In this project, each creator has a way to express him or herself creatively into a short. While Kostanski is a member of a larger collective, he is still able to work on his own projects. He said, "It wasn't an issue. Having said that, Jeremy Gillespie wrote it and did the music. I offered to put the other guys in it, but it ended up not timing out. Regardless, they've all been supportive with it, as with all our stuff, collectively or separately."

Everyone had carte blanche on the content, and the message they wanted to make, which they wouldn't normally get as a gun-for-hire director. "You can really see that in the second go with the anthology — here are global artists that have something to say and they get to say it completely uncensored. Those opportunities barely exist in

today's market," said Sylvia.

"One of the greatest triumphs of *ABCs of Death 2* is how varied and random and surprising and individually unique each segment is, much like death itself," said Jen, "It's coming, but how and when is the mystery. *ABCs of Death 2* does a masterful job at that."

To look deeper into what the Soska Twins and Kostanski made, *Absolute Underground* was offered an opportunity to talk to them about their own works:

The Soska Twins on "T is for Torture Porn":

AU: How did your story come about? Did it come instantaneously after being told you have to make your segment on torture porn?

Sylvia Soska: I watch a lot of porn — all different kinds — and the thing that stayed with me was there were so many situations where the men were the aggressors and the women didn't get enough. I thought, what if we took a back room casting session and had the auditioning talent love rough sex? Unfortunately for the male talent, she's a tentacle rape monster who enjoys many orifices for her gangbang.

Jen Soska: It was actually an idea we had for a long time. You so often see these back room castings where some girl that is hard up for cash gets in over her head and totally taken advantage of. I wanted to see the tables turned. You see us switching around expected gender roles in just about everything that we do.

AU: Were you chosen specifically to handle this topic, considering the reputation that you've earned in previous works, namely *Dead Hooker in A Truck* and *American Mary*?

SS: Our work got dubbed by some misguided, uneducated critics as 'torture porn,' which is a dismissive approach to the art of prosthetics and makeup effects. A lot of our work has a punk rock, "fuck you" approach to a certain demographic — 'It only felt correct to have this' was our response to those people. Plus, it's catchy. Sometimes, subtlety isn't needed to express art.

AU: How would you explain (Japanese monster) tentacle porn to those unfamiliar with it?

JS: It's over the top, but that can easily be said of much of the entertainment that comes from Japan or internationally for that matter, when compared to our [local] censorship laws. Hentai is animated Japanese pornography, and it can be broken down into numerous sub-categories. Tentacle porn in Hentai is when a monster (trust me, it's super common for a horny monster to come along in these products with surprising frequency) that has numerous tentacles grabs a victim and penetrates them, um, in multiple ways. Futanari is the term related to a character appearing to have a female form, but in fact, secretly possesses male parts - in this case, tentacles.

AU: Almost instantly, I saw you wanted to make a social commentary about the objectification of what can happen to women in horror. Had you been able to stretch the run-time even more, what else would you have liked to add?

SS: I would have liked to push the boundaries more to the level of what you see in Hentai. I won't go into any details for the sake of good taste, but there are so many more extremes that could have been taken.

JS: I would love to have seen Yumi (Tristan Risk's character) in her life. I would have loved to see what she does from day to day and how often and with what urgency she has to feed her compulsion. I could have easily stretched it to a feature in that way with undertones of *Possession* (1981) and *Repulsion* (1965). Also, more recently, *Under the Skin* (2013)

AU: Whose idea was it to add that after-credits scene with Laurence R. Harvey trying to ham up your segment?

SS: It was guest-directed by one of my favourite directors, Jill Sixx, and I was thrilled that our segment had three female directors involved. It was a huge honour to have it so well-received by

the producers that they wanted it to end the film. Everyone loves wanking.

JS: That piece was originally intended to play at the end of our segment. The producers wanted to move it back to make it more of an Easter Egg for the audience. I'm torn. I dug it at the end of our segment. It was the perfect WTF moment.

Steven Kostanski on "W is for Wish":

AU: I enjoyed how you played with the proverb, "Be careful what you wish for." What made you decide to look at death from a child's perspective?

SK: I think [children] have a very honest perspective on things. The concept wouldn't work as well with adults. Plus, putting kids in jeopardy is always an easy way to raise the stakes.

AU: Would you say *ABCs of Death 2* is about looking deep into what's scary for you when confronted with that inevitability (however it may come)?

SK: I can't speak for the rest of the directors, but that certainly wasn't the case for me. I just wanted to make a ridiculous movie about a nightmare version of the He-Man Universe.

AU: Why is that?

SK: I love the fantasy genre, and while watching Fulci's "Conquest" with Jer, we agreed that the fantasy-horror subgenre has a lot of untapped potential. The juxtaposition of violent realism against colourful fantasy characters is very interesting to us.

AU: Should the execs of Mattel happen to see this, how do you think they'd react?

SK: I would hope that they'd let me direct a "hard R" He-Man movie.

AU: I read on the Complex website that you had conceived the Zorb Universe prior to being approached to work in *ABCs of Death 2*. Where



would this storyline have gone if this offer had not been sent?

SK: Jer and I were in the process of assembling *Champions of Zorb* action figures when I got the email to do *ABCs*. It was an idea we'd been tossing around for a few months, since we both love fantasy stuff.

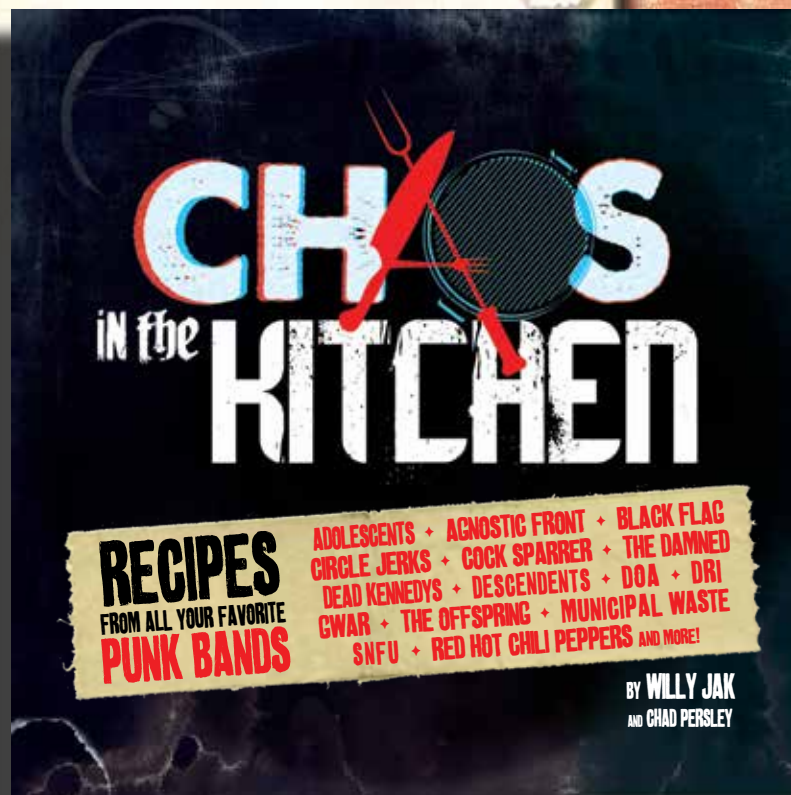
AU: Do you have any plans on further expanding this Zorb Universe or introducing the toys for the horror toy connoisseur?

SK: We've got a toy in the works from Goodleg Toys, who made the awesome Manborg and Bio-Cop figures. I won't reveal which character, but I will say that he's an "old friend."

AU: What is it about death that horror enthusiasts find interesting?

SK: According to "Starlight" on Yahoo Answers, on the topic of why death is interesting: "Death is a mystery. We only know what the Bible says about it. God has let us know that there is life after death in either heaven or hell. We need to listen and believe." I don't know if I agree with that, but it's the Internet, so it must be true. Amen.

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70000 TONS OF METAL

The World's Biggest Heavy Metal Cruise

Fort Lauderdale, Florida – Ocho Rios, Jamaica

By Brydo Parker

This tale of adventure on the high seas begins in moist Victoria, BC, on a dreary January morning at 4:20 am, as we were boarding Flight 420 bound for Toronto, then continuing onto to a flight at 4:20 pm bound for Fort Lauderdale, Florida. I was getting a sense of a premonition as our ultimate destination was Jamaica, aboard the cruise ship motor vessel *Liberty Of The Seas*, with 60 metal bands playing to crowd of 3,000 screaming fans from all over the world. There would be four stages spread out over the whole ship, with performances taking place in an ongoing cycle of growling, screaming, head banging, and mosh pit mayhem. We were going to interview some bands, take a few photos, and write an article for this magazine. Well, that was the idea in the beginning.

Our crew, consisting of The Chad (Art Director), Iree-I (Editor-in-Chief), and myself (Mutineer), began the pre-cruise festivities at the Riptide Bar in Hollywood, Florida. A sea of black shirts, long beards, battle vests, and studded leather greeted us. About 500 hardcore metal fans from all over the world were drowning themselves in a ocean of booze and heavy beats. The local population was on edge and seemed genuinely worried that a full-scale invasion was descending on their quiet stretch of beach. High fives and metal horns were exchanged with people who were about to be bonded by their love for metal. I heard a group of girls literally start to cry with ecstatic joy at the late announcement that Finnish superstars Wintersun had been added to the line up. I have to admit, from the water and air, it must have looked like a 17th century pirate invasion had hit the beach. Every cop in Hollywood showed up to ensure calm and order. By all accounts, the well-behaved crowd gave the cops no reason to be anything other than nice, and to their credit, they were pretty awesome as far as cops go. I overheard one cop talking on his phone, saying, "We are leaving O'Malley and Ferguson here with the riot gear, in case this thing slides south." It was a great start to a five-day party that would make any buccaneer drool with envy.



Around noon, we found ourselves at the Port Everglades cruise ship terminal and endured a three-hour line up of metalheads waiting to get on the ship. Once aboard, we found our suite, which was huge



by cruise ship standards, and started planning our assault. Once in the media centre, we found Bjoern and David, who remembered us right away from Barge to Hell a few years back. They seemed very glad to have us aboard and handed us our red

70 000 Tons stage access wristbands. Next stop, booze! There is alcohol for sale everywhere, 24/7, all conveniently charged to your Sea Pass Card, which also unlocks your cabin door, and is required to exit and re-board the ship once we arrive in port.

We got our luggage and immediately set up a bar in our ultra-pimp suite at the stern of the boat. We proceeded to the stages to start the non-stop metal shows. 60 bands, playing two sets each, on four stages. That's 120 shows over four days, and six hours off the boat in Jamaica! This may sound like fun and it truly is, but the hectic pace of 120 shows, interviews, eating, guzzling mass quantities of booze, and trying to lounge by the pools was really hard work. There was a 36 percent-vagina-to-dick ratio on this cruise, and I am told that is a good ratio compared to other metal cruises. As we explored the ship, we watched as the roadies and grips were trying to set up the main stage on the pool deck, but the high winds were causing issues. We found the water park right away, which had a wave you could surf on, and the five hot tubs were already full of human stew. Not going into those! I can see how watching intense metal in a hot tub could have its merits, but not for me.

The international passengers hailed from Germany, Japan, Norway, Canada, the U.S., Mexico, Costa Rica, Brazil, Columbia, and many others. The accents were as varied as the acts. Working our way to the Platinum Theatre, loaded down with camera gear and the sippy bottle I used to beat a man on my last cruise, I was already feeling the effects of the high-powered drinks. We wandered the immense ship, which was the size of three city blocks and ten stories tall, with four more floors underwater that housed engines, crew quarters, and laundry. With so



much testosterone in the air, one would expect to see some fights or confrontations. Metalheads do get aggravated and agitated like anyone, but unlike the rest of the world, we have mosh pits to burn off negative energy and make good friends in at the same time. Nothing like being slammed to the ground and then being helped up by many hands and returned to the action, crowd surfing into the hands of security and being dumped back into the pit to do it again with few or no repercussions. What a blast! As our hunger built from massive calorie burning, there were many food choices to choose from. There was the WindJammer Buffet, three fancy menu restaurants, or, on the main promenade, several more open 24-hour places that served pizza and sandwiches. There were also lots of different desserts and non-alcoholic drinks. This was the source of the mixer we needed for our smuggled booze drinks. I saw a ton of bands, but the ones that really stood out were the niche bands doing a style of metal with a unique sound; one such was Alestorm, the boys dressed up as buccaneers, with lyrical themes about beer and pirates. Trollfest had seven members, including an accordion player. The frontman's name is Austvik (Trollmannen), and we became good friends, shared a few drinks and smoked some spliffs. Apocalyptica had many different instruments, and they coined a phrase with a German journalist, "happy metal"

My favourite band, now a veteran of these cruises, is Municipal Waste, who played to large crowds and huge mosh pits. Their stage presence was immense and well-polished. Michael Schenker's Temple of Rock features him and two other former members of The Scorpions. They did a couple of UFO and Scorpions songs, and some tunes off their new album. They will be on tour in North America soon, and are well worth seeing. Annihilator is a Canadian band with a huge following in Japan and Europe, but according to founder Jeff Water, here in Canada they don't have as much exposure or as many album sales as they would like. After about three songs, Jeff introduced their old singer, Coburn Pharr, from the album *Never, Neverland*. Coburn has been retired from performing for twenty years. He looked very nervous and ready to bolt, but he jumped right in and was amazing.

Bouncing from venue to venue was a blast as we took in performances by the likes of Venom and Behemoth, who played the big stage. It was a metalhead's dream-come-true; many dreams came true for many people, 3000 people, to be exact. As the cruise continued, bands played from 10 am to 6



am, and the relentless metal pounded. I could feel the turning of the props that pushed our ship of metal on towards Jamaica! Days turned red at sunset, then deepest black at night, and blood red again in the morning. Watching the sun rise and set, the double-kick drums resonating through the whole ship felt like a second heart beating in my chest.

As we disembarked from the ship in Jamaica, we were greeted with lots of "Yeah, mon!" and "Respect!" and, of course, reggae music floating in the air. We boarded our excursion bus for a swimming with dolphins adventure with members of Cannibal Corpse. We then proceeded to Dunn's River Falls, one of Jamaica's national treasures. The hike up the legendary waterfalls was nice and wet. We returned to town after being accosted by every dreadlocked merchant selling all kinds of Jamaican specialities. We returned to the ship, which was loaded and boarded much more quickly than in Fort Lauderdale. After the best nap ever, I filled up on great food and dove right back into the pits for more grinding metal. The cool thing was that you can order the entire menu and it does not cost a thing. Booze, on the other hand, does. Our bar bills were starting to climb. Mine was at \$350, Ira's was \$450, and Chad took down over \$800 of alcohol, which explained why he wasn't seen around during the day and never got off the boat in Jamaica.



I would jump at the chance to attend this cruise again; if you are reading this and want to attend next year, start saving your bucks now. It wasn't a cheap holiday, but the true value cannot be calculated. The unprecedented access to your favourite metal gods, food, fun, and sun is indescribable, while being surrounded by like minds and making new friends is priceless.

www.70000tons.com





Exhumed

Interview with Exhumed's Matt Harvey
By Lacey Paige

Absolute Underground: You guys are currently tackling the "Through Space and Grind" tour. How is it going so far? What are you most looking forward to on this upcoming stretch of dates?

Matt Harvey: Well, it seems like we're always on tour, haha! This string of dates is going to be a blast. We loved touring with Napalm Death a couple of years ago when we were out with them and Municipal Waste, so it'll be a bit of a class reunion with them and Iron Reagan. The real cherry on top for me is getting to see Voivod a bunch of times. It may not really come through in our music, but I am a MASSIVE Voivod fan. I've seen them live many, many times going back to December of 1989. They're one of those bands

that I like pretty much the whole catalogue. I love *The Outer Limits* and *Phobos* almost as much as I love the *Killing Technology* era. They're one of the most original bands in heavy music history. So it's really exciting for me. Obviously Napalm Death is one of our main influences, and the line-up is just too good.

AU: Exhumed is a



band that has not only endured numerous line-up changes, but also an ever-changing metal landscape that is undeniably over-saturated by excess technicality and convoluted song structures. Do you think the very essence of Exhumed lies in your focus on sticking to an old-school death metal style?

MH: Well, I think the essence is more about sticking to our style. I mean, we're not like a lot of

newer bands who set out to be deliberately "retro," I think. And I enjoy listening to a lot of those bands, so don't think it's a knock on them at all. For me, I'm very stuck in my ways as far as what I listen to, death metal-wise. I'm very open about music in general, but not death metal, haha! I'm a bit of a purist and I kind of think you should go to the source to get at what something is essentially about. Like, if you want to understand Spider-Man, read *Amazing Fantasy #15* and you'll get the original essence of the character, without all the convolutions of 50 years of different incarnations and takes on the character. If you want to understand death metal, you go to *Seven Churches*, you go to *Morbid Tales*, *Scream Bloody Gore*, the Massacre and Nihilist demos, that kind of thing. So our sound is definitely rooted in that late 80s/early 90s thing, before the genre really started to change too much.

AU: You made a very impressive post-hiatus comeback with 2011's *All Guts, No Glory* and 2013's *Necrocracy*. How did the hiatus alter your vision and mentality of the band itself and the writing process?

MH: I think the hiatus helped me remember how positive the band had been in my life. I think I had this idea drilled into me that the reason I was in my 30s with no savings, no mortgage, a crappy car, etc. was because of the focus I put into the band. And what I realized after not being in a "serious" band for a couple years is that I just don't care about those things. I mean, sure, having money and security is nice and makes certain things easier, but I really don't care or want to spend any time thinking about that stuff. So, much like *Anatomy*, I was kind of coming out of a rough spot personally and writing the record was a way to focus my energy on something ultimately positive that I ended up being really proud of. As far as my take on the band, I realized that Exhumed is its own entity, independent of me or Col Jones or anyone else. The band didn't exist as an active entity, but it still existed as a thing out there and wherever I went, it kind of... kept popping up. Even when I was living in Hawaii for a year and half. I tried

to understand that independent existence, and come at writing new material from a purely objective perspective – like I was joining a band and helping put together some new stuff in their style. It also reminded me just how much I really liked this style of music, and that process of rediscovery was really fun and invigorating.

AU: Lyrically, Exhumed's music is drenched in gore and dripping with blood and guts, but underneath the layers of vile viscera there is a heavy core focus on prevalent socio-political issues. This gives you guys almost a sort of punk-rock edge. Can you elaborate on the lyrical themes and allegory you build your music around?

MH: Well, I've always been into punk and stuff, and I always enjoyed the fact that bands that were sonically very abrasive were directing that rage in a positive way – maybe not positive, but constructive. I even did publicity for Alternative Tentacles Records for a couple of years and that further got me into some of the more political stuff like Noam Chomsky or Howard Zinn or whatever. I'm not the most politically aware guy by a long shot, but I certainly think that there are some very deep-rooted problems in American politics that are really eroding the quality of life that I think is a basic human right.

AU: What does the future hold for Exhumed? Is there anything else you'd like to share with Absolute Underground?

MH: Well, we're going to be working on a new record sometime next year, we've already been writing a bit for it and we have some really cool reissue type stuff on the horizon that's pretty exciting. We're just going to keep doing our best to write the best songs we can and play them with intensity. And drink a lot of beer.

gorefuckingmetal.blogspot.com/

PHOTO CREDIT: Valerie Little John

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Trollfest: 70 000 Tons of Sausage

Absolute Underground: Can you introduce yourselves for the people back home in Canada?

Trollfest: We're Trollmanen, Mr. Seidel, and Lodd Bolt, all from Trollfest.

AU: So what would people have seen if you had you played this morning?

Trollfest: They would've seen the craziest stuff ever onstage... But we were offended when we didn't get to play, so we will just do mediocre shows from now on. We had strippers, pyrotechnics, a brass band, a choir – even hired a pool to put in the moshpit. It ain't gonna happen anymore. We

blew all our money on our whole thing.

AU: So what happened? We heard it was too windy to set up

the mainstage?

Trollfest: That is what we heard, but maybe they don't want us to play at all, [laughs] so they blame the wind. Seriously though, the first three bands were cancelled and moved to the Sphinx, the other stage. So we hooked up our stuff, got all ready, got our makeup, looking sexy – then 10 minutes before the show starts, dude comes in and says, "This ain't fair, so we are cancelling your show today," And we laughed and said, "This is even more fair!" So they cancelled, and we are moving it to Studio B

tomorrow. We don't know when yet, it might get cancelled tomorrow, too.

AU: Describe the band and the sound for people who have never seen you.

Troll: That's a tough one. I would say it's like extreme metal with non-traditional instruments. We have the accordion player, who is filming the camera right now, and a saxophone, and we



merge this with Balkan music, world music – even [music] from the Caribbean. And we put some extreme metal and blast beats and nice beautiful vocals, and whatever comes into our minds, really.

AU: So there are trolls, and there are other bands which are like Goblin Cock.

Trollfest: Goblin Cock? This is a band? Are you sure? We must check this out.

AU: And there are bands of ogres, bands of orcs, so is there a war, or all you all on the same side? What part of Lord Of Rings is this?

Trollfest: There is a war going on, but we are all allied on the dark side. On the other side, we war against... the pretty people.

AU: You have black metal, pirate metal, and GWAR on your side.

Trollfest: Everyone who collects weapons is on our side. But maybe black metal guys are not on our side, though they could be if push came to shove. I think we all ally on the dark side. So we kill all the Christians, then afterwards, kill all the black metal guys, haha.

AU: And the war begins! Describe this event, 70 000 tons of metal, on a cruise ship, 60 bands – what is happening here?

Trollfest: It's fucking insane, is what. Yesterday we had a lot of fun going to the shows. In my mind, you know, I'm at the normal venue watching a cool band. Then I feel the whole fucking floor move, and I realize then I'm not at a venue – I'm on a floating city! You have everything here, it's by far the coolest I have ever attended. I hope they never stop doing this. You can't explain this, you have to be there.

AU: What about the final port of call, Jamaica? What are you looking forward to there?



Trollfest: Ya, man! I'm going diving. And the other guys, what will you do? Taste the local cuisine and do some beach stuff. If we are playing, we may not have too much time...

AU: Will you get some Jamaican flower tops?

Trollfest: What is that? Oh, I get it... yes, that is what I mean by "local cuisine." Also, I will buy beer.

AU: Another option is to swim with dolphins and Cannibal Corpse.

Trollfest: The thing is, I'm not a swimmer, so if you put me in the sea, I'm going to sink. This is more amusing for the dolphins than for me, so I will stay on the beach.

AU: Final words for Canadian fans reading this in their igloos:

Trollfest: Hello! How are you? Are you cold? We are very warm and satisfied, looking at the sea. It is very nice, you should get over here, we all miss you! We'll come and see you soon. Ciao ciao! We also have ice fishing in Norway, and about 52 kinds of snow, so we have much in common.

AU: How about the sausagefest? We were on the Barge to Hell and it was worse for sausage.

Trollfest: It is better than previous years, but still a hairy sausagefest. 70 000 Tons of Sausage.

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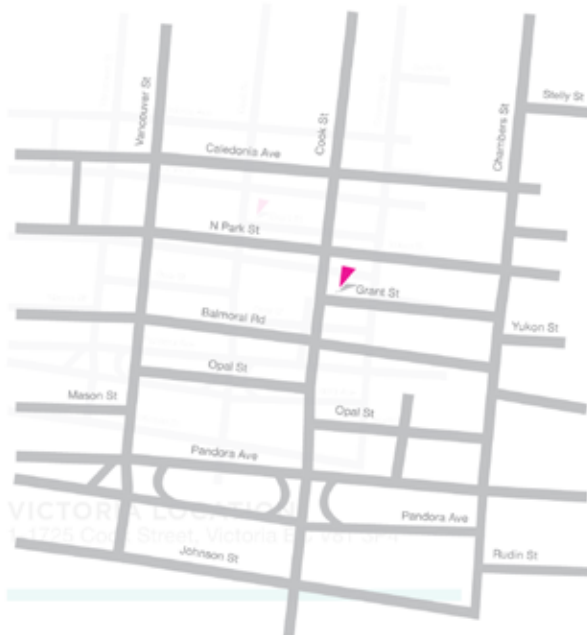
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NYHC: New York Hardcore 1980–1990

Interview with author Tony Rettman

Absolute Underground: Introduce yourself.

Tony Rettman: My name is Tony Rettman, I've written a book called *New York Hardcore 1980-1990*, it came out in December last year. Prior to that, I wrote a book called *Why Be Something That You're Not*, that covered the Detroit Hardcore scene from 1979 to 1985.

AU: So were you at these hardcore shows at CBGB's and all that back in the day?

TR: Just here and there, I grew up in central New Jersey, I grew up about an hour away from New York. When a ride could be procured, I would go, but I wasn't really a regular attendee of every Sunday matinee.

AU: What were some of the bands you did see, back in the day?

TR: Well I saw Agnostic Front a whole bunch of times, I saw Kraut, Cause For Alarm, Death Before Dishonor, they were a very early New York hardcore band that sort of morphed into a band called Supertouch, the drummer for Death Before Dishonor was Mike Ferraro, also known as Mike Judge, who played drums for Youth Of Today and sang for Judge. I saw Judge, Youth Of Today, Gorilla Biscuits, Bold, I saw all those bands. I was a big fan of that stuff back then, I did a fanzine back

then with a friend of mine name Tim McMahon called *Common Sense*. We interviewed Sick Of It All, Youth Of Today and Gorilla Biscuits. We were just big fans of that '85-and-on era of New York Hardcore.

AU: I know that CBGB's was in the Bowery, which was a little bit sketchy. Was it scary going there the first time?

TR: No, I was pretty clueless. And also, I grew up in central New Jersey, I grew up in Trenton,

New Jersey, and we had a club there called City Gardens that I pretty regularly attended. My brother worked there, and Trenton is very, very sketchy. I had no clue, like I would go there and if I got bored, I was like 12 or 13 years old, if I got bored of watching a band, I would take a walk around the club and there were housing projects there,

people dealing drugs, it was super sketchy, but I was totally clueless.

CBGB's was sort of a similar situation, I was used to sketchy, it didn't really phase me. I chocked that up to more just stupidity than any bravery.

AU: So most of the hardcore shows took place on Sundays?



TR: Well, when I was into it, yeah... when they initially started in '82-'83, they were Saturday matinees, then they moved to Sundays.

AU: So the scene was kind of scary for skinheads and violence, did you even encounter anything like that?

TR: Personally, no. I think it's folklore, I think things get a little bloated as the years go on. That's not to say that there wasn't any violence, but I was super young, I don't think anybody was really going to mess with a 13 or 14-year-old kid. But yeah, there was violence, and it was so central to the situation that it didn't really phase you.

AU: What is the difference between the hardcore back then and the hardcore now, with the ninja kicks and picking up change?

TR: I think that there's just different elements to it now, whereas I guess there are still bands that are whatever New York hardcore became, like into the 90s and beyond... that was definitely a whole new chapter on hardcore, it was basically amping up that menacing vibe that maybe the Cro-Mags had, just turning that up to 10. I think today there's different elements, and I think that there are kids that are kind of like well-studied in the history of hardcore. As far as comparing then and now, I think now it's more splintered, there are different people for different facets of hardcore now, whereas prior to that, it just seemed like everybody was sort of a weirdo, and they were all there for the same purpose.

AU: So before there was straight edge, probably...

TR: Well yeah, but I was super into the straight edge thing, people took the ball and ran with it maybe in a different direction, in the wrong direction or something. If you're really going to talk about that, it's just like, how about all the bands that look and sound like Discharge? They definitely only go to those kind of shows, they only go to that kind of thing, so maybe the straight edge thing made people think, "I'm not a punk, I'm a hardcore dude," and that sort of maybe put up a line of separation. I'm not in anybody's head, but I know personally it wasn't like I was making a conscious decision to say, "I'm better than you, I'm this or that," it's just when you're young, you identify yourself with the kind of music that you listen to, and then that narrows it down to how you dress and who you hang out with. So I think it was all done without any kind of intention to be elitist, at least on my part.

AU: As far as the research for the book and the interviews, were these some things you had done previously in your old zine, or was this all fresh?

TR: I didn't go back to like 1988 and hold somebody to do an interview that they did then, all of it was all new material. I picked some stuff older stuff, there were some people that let me borrow some tapes of theirs, of interviews they

HARDCORE ALLEY



did maybe in 1981 or 1982, like this guy Lyle Hysen, who did a fanzine called *Damaged Goods*, so I used a little bit of that. Then I did an article for the *Village Voice* in 2008 that was about this festival that was supposed to be a reunion of all these New York hardcore bands from the early 80s that was based around this club called the A7 that was on the lower east side of New York, that existed from maybe late 70s to '83 or '84, and that's kind of what people consider the birthplace of New York hardcore, more than CBGB's. Anyway, I did an article about that reunion and I interviewed a ton of people, so I used some of those interviews.

AU: Back then, did you think that this style of music would still be going today, with Agnostic Front still touring, etc?

TR: Haha, I didn't really think about it, it is definitely weird. There was a period, maybe around early to mid 90s, where I just kind of checked out of hardcore in general, just checked out other stuff, but I always worked in record stores and I'd always see, like Sick Of It All's still doing it... I thought it was kind of weird, but it's gotta keep going... I never envisioned anything like Agnostic Front still existing, Sick Of It All still existing.

AU: Where can people pick up your book?

TR: It's published by Bazillion Points, you can order directly from them.

AU: Final words for Canadian fans of hardcore?

TR: Personality Crisis is really good. Somebody should re-issue the Gentleman of Horror seven-inch, in a legitimate form. There, that's my public service announcement for Canadian hardcore fans.

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Interview with Chris Bowes

Absolute Underground: Who are we speaking with, and what are you most infamous for?

Chris Bowes: This is Chris from Alestorm and usually I hit a keyboard, I sing, and I get drunk, in that order.

AU: Describe the setting of this crazy weekend!

CB: Well, right now we are on a ship in the Caribbean Sea, getting drunk, which is convenient since we are a band that sings about getting drunk on ships in the Caribbean Sea.

AU: You're a Scottish pirate?

CB: I am a Scotch man, in essence.

AU: You drink scotch?

CB: I do, I drink anything, to be honest. Today, I'm drinking margaritas.

AU: What was the genesis of this band?

CB: I was sitting in Scotland one day and I was like, "You know what? This is cold and shit, what I need is to get on a fucking cruise ship." So I thought, "I know, I have a feeling in about three years from now, someone's going to start a festival on a cruise ship. What's the best way I can get on there?" So I started a band that sang about pirates.

AU: Some people have said, "Oh, this band is just a joke," but you guys seem to take it seriously.

CB: Yes, of course "serious" is a very strange word, obviously this isn't serious music, it's ridiculous,

but we still take the music seriously. We still try to write good songs that people will like, we like

writing good folk, power metal stuff. So that's what we do. The essence of what we do is just have a party.

AU: Is this the first time you've played on a boat?

CB: We are boat-y veterans, as you might expect from what we do, this is the second time Alestorm has played on this boat, my other band's played on it once, we've played on a ship in Sweden, we've played on a little boat sailing down the river in London. We've done our fair share of nautical nonsense.

AU: What is your other band?

CB: The other band is called Gloryhammer, it's stupid power metal, we sing about wizards and shit, it's basically the fantasy version of Alestorm.

AU: Do you worship Poseidon, Neptune, or Leviathan?

CB: I have a feeling they're the same guy, Poseidon and Neptune.

AU: You had to postpone one of your shows this morning. What happened?

CB: Our guitar player, Danny, is not in a good way, but he'll be fine. I think he had a baby, he gave birth I think when we were in Jamaica, he met a beautiful local man, and then they did the deed and now he's given birth to his little island baby.

AU: Is there any booty on this boat or is it a total sausage festival?

CB: I have it on good authority that this boat has 36% vagina on it this year, which is, as far as metal goes, that's an alright ratio. It's always nice seeing

booby babes in bikinis.

AU: I think that's the reason they installed the hot tubs beside the stage this year, right?

CB: We were supposed to play the pool deck this morning, I wanted to crowd surf into the hot tub from the stage.

AU: What did you end up doing in Jamaica?

CB: We went to the beach and hung out. As soon as I got there, there was this really dodgy guy saying, "Hey mon! You want to take a ride on my banana boat?" And I was like, "Fuck it, why not?" And so we get in this big inflatable armchair that he'd strapped to his speedboat, and he just hauled us out to sea, and I realize after five minutes, I have not signed any waivers, this is so unsafe! What have I just done?! And this thing is going fuckin' 60 miles an hour, doing spins, and I'm literally holding on for dear life.

AU: What else have you been up to?

CB: Before the cruise I was in Florida for a whole week, I went to a pirate museum, I saw Captain Kidd's treasure chest, a genuine 17th century treasure chest... how fucking pirate-y is that?

AU: You guys probably fit right in at the pirate museum.

CB: I just felt I was at home, it looked like my living room...

AU: What's the craziest thing you've seen on the boat so far?

CB: I remember last year, the best thing was, some guy got sent to the prison on board because he ran up to some chick, pulled down her pants and



started giving her a rim job, on the pool deck.

AU: She wasn't waving him in?

CB: I don't know what happened, I'm not sure if it was a consensual rim job or not, either way it's pretty crazy stuff to happen on a pool deck.

AU: So he was sent to the brig?

CB: Yep, he got sent to prison for licking asshole...

AU: Coming to Canada any time soon?

CB: Oh shit, yeah we are coming to Canada, we'll be in Vancouver playing The Rickshaw on Feb 13th.

AU: Are there any other nautical bands out there?

CB: Yep, there's Swashbuckle from New Jersey, there's the Dread Crew of Oddwood, from LA, we're all touring together next month, that's all going to be part of this thing when we come to Vancouver.

AU: What's the tour called?

CB: It's called Piratefest, of course!

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Interview with guitarist Michael Schenker

Absolute Underground: Please introduce yourself.

Michael Schenker: Hi, I'm Michael Schenker from The Scorpions, UFO, MSG, and Temple of Rock. I am famous for playing the guitar.

AU: I find when you play the guitar, it's speaking without words. What is the message of your guitar?

MS: Pure self-expression. Sound.

AU: When did you first get a guitar?

MS: The first guitar was when my brother got his for his sixteenth birthday, I was nine. And that's when I discovered guitar.

AU: So, very early... And do you associate that with your skill level, practising all the time?

MS: It's called "play and discover." I'm very excited about playing and discovering, it's very joyful.

AU: What was the first band you were in?

MS: The first band was a band called The Enervates, when I was eleven, my brother [Rudolf Schenker] found them somewhere nearby, a local band, and actually the first band I was on stage with was The Scorpions, when I was eleven, I jammed with them. My brother actually started the same time as I did, but I developed very fast, so I was teaching him after he came back from work, and he paid me, believe it or not. Then when I was thirteen I

joined another band that he found in Hanover, that was called Cry Express. My brother watched me developing very fast. He had an eye on the singer, Klaus Meine, and I think he was using me to get connected to him. So he introduced me to Klaus, and then Klaus and I put a band together called Copernicus. We eventually joined The Scorpions and made the first album when I was fifteen, that was *Lonesome Crow*. I was so thirsty for this kind of music... in Germany it was disco that people wanted to hear, and no management was allowed, so I told The Scorpions, if somebody from England ever asked



me, I would join them. And then UFO asked me, and it was a psychedelic rock band, but I turned them into a hard rock band, and that's how that started. That whole year, up to *Strangers in the Night* and *Lovedrive*, I did the *Lovedrive* album with The Scorpions, and after that, UFO, and helped them open the doors to America and then I withdrew and The Scorpions went all the way!

AU: The UFO song "Doctor Doctor," Iron Maiden always plays that song right before they go on stage, the galloping beat of the song was, I think, very influential on the NWOBHM...

MS: Yeah, somehow, even though *Bonanza* was before UFO... haha. Yeah it's kind of funny because my way of writing has all sorts of different weird elements in it. I love the waltz... I must have been in my mother's womb when they were listening

to waltz music, I had no idea though, till I had it pointed out to me, "Half of your songs are waltz!" I didn't even know that, but that's how the counting is, it's a waltz. Yeah, somehow it's something that was there, something that had an influence somehow, especially on Iron Maiden, even though they kind of got a bit carried away.

AU: Who is in The Temple of Rock with you now?

MS: Well, we're doing the second album, which is called *Spirit on a Mission*, to be released in the end of March, and it's the same lineup as the first album, we did together, which was *Bridge the Gap*. In the band is Doogie White, who used to be the singer for Ritchie Blackmore, for Rainbow actually, and Yngwie Malmsteen, and then we have Herman Rarebell and Francis Buchholz, the original rhythm section for The Scorpions, the "Rock You Like A Hurricane" section. We have Wayne Findlay, who has been with me since 1999. So we have a brand new album out, it's full of energy, it's fast, it's heavy, we added more seven-strings to it this time, and great vocals on it, so we are very happy and excited about promoting this album, which starts as soon as we come back from this cruise.

AU: How have you found the experience here on the 70 000 Tons of Metal Cruise?

MS: I must say, I'm pleasantly surprised. I was scared of it at first. I actually refused to do this a couple of times, but eventually I said yes, but I must say, it's very unique.

AU: What did you do in Jamaica yesterday?

MS: I just walked through... being curious about coming off a boat and entering a new country I've never been to, this island... everyone was like, "Bob Marley, want to buy Bob Marley?" It's always interesting for me to visit a new place, it looked so green when we actually landed, the water was that turquoise colour and the plants were so extreme green, it was like a paradise.

AU: Is there anyone you're excited to see play on the boat?

MS: I stopped listening to music when I was eighteen years old, that's how I keep fresh, you



know? It's really important. I stopped copying when I was seventeen-and-a-half, the only memories of music I have is Leslie West, Jeff Beck, and Cream, Led Zeppelin and Deep Purple, and the waltz, that's it...

AU: Have you seen anything crazy on the boat?

MS: No! I can't believe the amount of food here, that's weirdest thing... if I had known, I would have taken some scales with me because, how are you going to control this? It's unbelievable. So much food. My whole brain is full of eggs and bacon... it never stops.

AU: Final words for your Canadian fans?

MS: Well, we are looking forward to touring Canada and the States, and the whole world with this new album. The new album is out and it's a fantastic album as far as I'm concerned, and we're looking forward to seeing you next time.

www.michaelschenkerhimself.com

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Revocation

Absolute Underground's Lacey Paige interviews Dave Davidson of Revocation

The term "tech death," (short for technical death metal), is thrown around quite a bit in the contemporary metal market, though to actually define the term would require an in-depth exploration of how the metal genre has evolved over the past four decades or so. From the early

days of black mass forefathers, Black Sabbath, to the monumental birth of traditional 80s death metal with bands like Death and Cannibal Corpse, the journey to the centre of the present-day era of expertly crafted progressive tech-death is an interesting and often-cumbersome one. In a market over-saturated with this so-called "tech death," it's easy to get lost in the seemingly unfathomable song structures, labyrinthine guitar riffs and impossibly beastly blast beats. Often cited as one of the most accomplished and uniquely talented bands to actually stand out in the overwhelming sea of tech death, Boston's



Revocation recently took some time out of their busy touring schedule to share some insight into their prevalence as a stand-out group in the current tech landscape. Revocation's vocalist/guitarist, Dave Davidson, took the wheel for this one.

Absolute Underground: Revocation is currently on the road touring and promoting the recent release of your fifth studio album, *Deathless*. How's that going so far?

Dave Davidson: The tour is going great. The shows have been awesome. It's been such an honour to play with Crowbar. All the other bands have been awesome.

AU: What were the fundamental objectives the band set out to achieve while writing and producing this particular album?

DD: The objectives are always pretty much the same: we want to have songwriting that is varied but still sounds like Revocation. We always want to push ourselves to deliver the best performances we can. We always kind of want to try to outdo ourselves with playing or songwriting or whatever. We just try to always put out the best possible record that we can.

AU: You guys recently went from being signed with Relapse Records to record label titans, Metal Blade. Why the change? How do you think signing on with Metal Blade will alter the course of success for Revocation?

DD: Our album contract was up with Relapse, and you know, running a band is like running a business... when we got a bunch of different offers in from different labels when we were going to be signing a new deal, Metal Blade gave us the best offer, so we went with them. Metal Blade has such a legendary roster and they've been around for

a long time, it just seemed to make sense to start with that label. I think that hopefully Jay from Metal Blade will get us up to that next level. We're trying to break into other territories and stuff like that. So hopefully he'll help with that.

AU: Going back to the very beginning, circa 2000, let's talk about the very inception of Cryptic Warning/Revocation.

DD: Cryptic Warning – I started that band with Anthony and Phil in high school. We played a bunch of local shows and stuff like that. We put out a record independently, but we decided a little bit after that to just change the name because the material was going in a different direction, and we were just sort of maturing more. So we changed the name to Revocation and the rest is history.

AU: The term "technical death metal" has undeniably over-saturated the metal market in recent years. So what does it mean to you? How is Revocation keeping the stagnating, often-overused term fresh and invigorating?

DD: I guess it's sort of in the title. It's death metal where the musicianship is at a very high calibre. The arrangements are very complex, and it's generally pretty fast. We're kind of a mixture of a lot of different genres because we have a pretty diverse taste in music collectively. So there are certainly some elements to our stuff that can be classified as technical death metal, while other parts can be classified as thrash, black metal or grindcore. We try to keep it as a melting pot of all of our different influences so that hopefully at the end of the day, it actually makes it a little bit harder to classify.

AU: Revocation is often cited as one of the best contemporary bands to take the metal genre by storm in the last decade. *Existence is Futile* was named one of the best albums of 2009 by *AllMusic*, *Spin Magazine* named you guys one of the best live acts of 2010, and metal bass legend Alex Webster cites you guys as one of his favourite modern metal bands. To what do you credit your standout achievements in the world of heavy metal music?

DD: Well I think the band is unique. We're not really trying to fit into one particular trend. I think we write music for ourselves and I think fans of metal appreciate that. We're trying to be original. And then I think it's just our touring. We're pretty relentless. We hit the road a lot. We try to spread the word about the band in as many different ways as we can, it definitely helps to raise the profile of the band. I mean, I think there's no substitute for doing a live show. You might hear a song on some kind of metal site or on a metal radio station or whatever, but actually seeing the band live in action, that's how you really win people over.

www.revocationband.com/

PHOTO CREDIT: Tom Couture

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D.O.A. Announces "No Oil Pipelines In BC" Tour

Vancouver's Joe Keithley and D.O.A. have organized a benefit show to support the fight against the Kinder Morgan Pipeline Expansion.

Keithley, along with bandmates Paddy Duddy and Mike Hodsall, will be taking D.O.A. on the road from Jan 30th to Feb 7th to play shows throughout BC, debuting a new song, "Pipeline Fever," along the way, with the intent to raise awareness, promote education, and rally more to the cause.

For those unfamiliar with the issue, *Absolute Underground* recommends that you do some research, but the long and short of it is that the Texas-based Kinder Morgan Corporation already runs a pipeline from Edmonton to Burnaby, and they have applied to Canada's National

Energy Board to triple its capacity. If the application is approved, the result will be a large increase tankers, carrying unrefined bitumen oil, traveling through Vancouver's Burrard Inlet.

This particular fight hits close to home for Keithley, who grew up on Burnaby Mountain.

"I am almost sick to the stomach when Ian Anderson [President of Kinder Morgan Canada] shows up in continuous ads, trying to tell me and my fellow citizens that we will be taken care of. That's BSI!" says Keithley in a press release from Sudden Death Records. "He doesn't know jack about that beautiful place!" He adds that once the pipeline leaks or a tanker hits a reef, Kinder Morgan will most certainly lawyer up, leaving BC the clean-up bill.

"To approve this pipeline expansion is sad and not the least bit beneficial or financially efficient for B.C., not to mention the almost complete lack of morality and decency being displayed by Kinder Morgan in this matter."

Keithley urges Canadians to wake up and wise up to what's happening in the rest of the world. While on tour, he's seen that countries in Europe, like Germany, are making serious moves towards solar and wind power: "We are failing a great test as a country, we should be ashamed."

D.O.A.'s itinerary sees them performing in Vancouver, Victoria, Nanaimo and Cumberland, BC, alongside an impressive support roster; Ford Pier Vengeance Trio, The Wilds w/ Holly Arntzen and Kevin Wright, Aging Youth Gang, No Mothers and Remember Lite-Brite? will be playing in solidarity with Vancouver's punk icons. Tickets and more information can be found at www.suddendeath.com.



No Oil Pipelines in B.C. Tour Dates:

Friday January 30th – Foundation Bar, Abbotsford, BC

Saturday January 31st – The Biltmore Cabaret, Vancouver, BC (Benefit show for Anti Kinder Morgan protestors)

Thursday February 5th – The Cambie, Nanaimo, BC

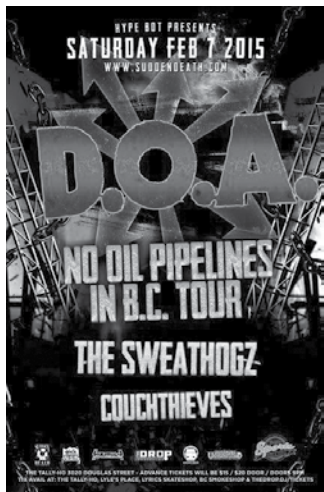
Friday February 6th – The Waverly Hotel, Cumberland, BC

Saturday February 7th, The Tally Ho, Victoria, BC

Contact D.O.A. and Sudden Death Records

Joe Keithley is on Twitter! Follow Joe and the D.O.A. gang on Twitter: @DOAJoe

If you have questions or tour/concert suggestions, contact Sudden Death, D.O.A. on Facebook at <http://www.facebook.com/DOAPUNK>, or on MySpace at <http://www.myspace.com/doapunk>, or by email at: info@suddendeath.com



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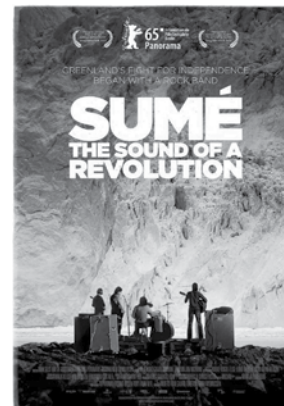
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Absolute Underground's Guide to the Victoria Film Festival 2015

By Ed Sum



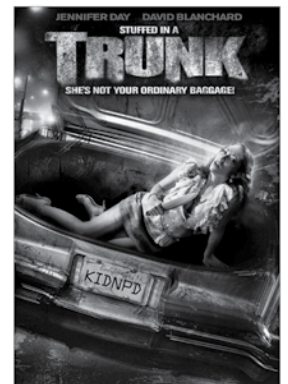
The Victoria Film Festival returns for another year with a wide collection of films, thrillers and chillers for even the heavy metal enthusiast to enjoy. But we all enjoy lowbrow humour, too. Trailer Park Boys? Not this year, but Mark McKinney of *Kids in the Hall* fame will be here to talk about his career before a screening of the classic, *Brain Candy*, on Feb 8th. The shenanigans begin 11:30am.

Film-goers with very select tastes should take an interest in the world premiere of *Trunk: The Movie* (Feb 8), a taut, claustrophobic, psychological thriller, or *The Lodge* (Feb 9), a surreal, stop-motion animation that brings to life the darkness of the land — should that be the mind, where imagination can run rampant? Savagery and conquest are amongst the themes said to come to life.

On the music front, *Sumé* (Feb 6) is a rock band from Greenland who gets a special spotlight. This documentary explores how their music has empowered the Inuit community to fight for their own identity. *Lambert & Stamp* (Feb 7) looks at the rebellious youth culture of the 60s and the influence of the band, The Who, amongst this generation. *Big in Japan* (Feb 6) goes "Cheap Trick" with Seattle band Tennis Pro, as they attempt to bridge political, cultural and personal boundaries.

For true terror, there are a few genre films this year to give viewers a treat. *It Follows* (Feb 14) has the allegorical depth of an 80s slasher flick, and *Wild Tales* (Feb 12) plays with the adage that revenge is a dish best served cold.

For more information about these films, or to buy tickets in advance, please visit www.victoriafilmfestival.com




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Absolute Film Reviews



The Guest

HanWay Films / Snoot Entertainment

2014 was an amazing year for genre film fans. With such titles as *Science Team*, *The Editor* and *Godzilla*, there seemed to be enough great cinema for any fanatic to enjoy. One incredible film that seemed to slip under most peoples' radar was *The Guest*, from director Adam Wingard (*You're Next*, *V/H/S/2*) and writer Simon Barrett (*V/H/S*, *ABCs of Death*). The film stars Dan Stevens (*Downtown Abbey*) as David, a soldier who's come back from overseas to pay respects to the family of a fallen comrade. The unsuspecting family, grieving the loss of a child, invites David to stay with them until he can get back on his feet. David, being a constant reminder of their dead son, brings the family a little closure. All seems well until the daughter, Anna, played by Maika Monroe (*It Follows*), discovers that David might not be who he says he is. Some people close to the family start dying, and Anna places blame on David for their mysterious deaths. David quickly turns from loving family friend to crazed killer, and Anna, along with her younger brother Luke (Brendan Meyer), must fight to stay alive. The film has a very cool vibe throughout it, from the amazing 80s goth-electro soundtrack (personally picked by director Adam), to the nods to such films as *Universal Soldier*, *Fear* and of course, *Halloween*. There are also some pretty crafty *You're Next* and *V/H/S/2* Easter eggs littered throughout. I loved this film... it definitely took me back to the late 80s/early 90s, when this type of filmmaking was prominent. Adam Wingard, along with Jason Eisener and Ti West, are some of the newer horror directors that you should keep on the lookout for, and *The Guest* is one of the best films you will see from last year.

-Cody No Teeth

Why Don't You Play in Hell?

Drafthouse Films

Forget trying to get praise from Quentin Tarantino, filmmaker Takashi Miike might want to put his support into Shion Sono's (*Suicide Club*, *Love Exposure*) action comedy, *Why Don't You Play in Hell?* that arrived in video stores and Video-On-Demand as of

January 28th.

This over-the-top gonzo madcap film features Hirata (Hiroki Hasegawa) as an aspiring guerilla style filmmaker intent on making a masterpiece a la Bruce Lee's *Game of Death* with his film club. Sasaki (Tak Sakaguchi) is cast into the yellow jumpsuit leading role, but *Kill Bill*, this movie is not. To make a film within a film about two feuding Yakuza clans

is a fun approach to seeing how Hirata's movie crew stumble into a gang war. What transpires next is hilarious, as if it was lifted from a Japanese cartoon, and the fallout is not without some classic moments taken from traditional theatre.

Crime bosses Muto (Jun Kunimura) and Ikegami (Shin'ichi Tsutsumi) are coping with mutual losses. After Muto's wife Shizue (Tomochika) gets tossed into jail for defending him (while he's busy having relations with someone else) and his daughter, Mitsuko (Fumi Nikaidō), loses a TV commercial contract, life's been boring. Ikegami has an interest in Muto's daughter, and that's very problematic. Even 10 years later, this Kendo warrior pines away like a lost puppy... Just how can he explain his feelings for her to his rival?

There is a story to be found in this film that tries to be coherent. As with any subtitled film, trying to keep up with the fast-paced visuals and dialogue is not always easy. And not all of the story centers on Hirata, although it tries. In this crazy Shakespearian subplot about rival clans, what can be done to bring peace to their little part of Tokyo? Watching these two crime families mend fences shows that Sono has his heart in the right place, though it's strange, considering how this movie ends.

Although this film has a quiet purpose, the kicker is in how the film's title comes into play. Hirata enters a war zone, and the toll it takes upon this filmmaker pretty much sums up how the uninitiated will come out of a victory. Was he mad to begin with? Just what kind of

sacrifices must he risk to make the greatest film? Perhaps, with this movie, imitating Zack Snyder's formula from *300* is not necessarily bad. This film just needs a point so it can come to a tidy wrap-up.

To figure that out really means trying to get into Hirata's mind, and now with the video released, it can be replayed until we figure out his motives.

-Ed Sum

Scott Ian: Swearing Words in Glasgow

Megaforce Records



You may know who Scott Ian is for a variety of reasons. He has been a member of Anthrax since the very beginning back in the early 80s, or maybe you know him as that guy with the questionable beard that's always showing up at those metal awards shows and getting in magazines. Apparently he's also married to Meatloaf's daughter. Either way, he seems to be a guy who knows a lot of people and has been around the world, and he wrote a book about it that came out last year. That's since expanded to him doing a spoken-word tour where he hangs out, drinks beer and tells stories live.

This DVD takes place at one of his stops in Glasgow, Scotland, in what looks like a large storage room of sorts. I know it's a decent theatre, but it has an odd look to it. It starts with an intro at the beginning of his show where he reads from Anthony Keadis' book about heroin and jokes about being a junkie (he isn't). His first story is about the start of Anthrax and the first media tour of Europe, where he met Lemmy. His story illustrates why meeting Lemmy in a bar is either a really good thing or a really bad thing, if you have to fly to Germany to do more promos the



Absolute Live Reviews

Death From Above 1979

METZ

P.S I Love You

Sugar Nightclub, January 20th

Victoria, BC

Despite PS I Love You's guitarist/vocalist Paul Saulnier's proclamation of, "Sorry for the technical problems, we're usually better than this," the Kingston, Ontario guitar/drum duo's

catchy tunes were held together nicely by acrobatic guitar picking and tumbling drums. However, the groups' shriek-y power-pop tunes were at odds with the noisy assault that followed.

Good god, Toronto's METZ make one hell of a racket. With a bass tone like car keys chattering around in a dryer and drums smashing like a cave-

melling. However, the real star of the performance was frontman Alex Edkins. The bespectacled guitarist's appearance puts him somewhere between Rivers Cuomo and Milo Aukerman on the "dorky frontman index," but his tinfoil screeches and throaty warbles put his voice-box more in line with Dennis Lyxzen and Jello Biafra.

It's been over a decade since DFA

next day. He fumbles a little when he segues into another story... actually his transition into each new bit is always a bit clumsy. But he moves on to talk about learning to drink with Dimebag Darrell, and a long series of pranks that Dime played on him. This is where I also learned that Dime had a goat with a dyed goattee.

He tells a few more bits about Al Jourgenson on the set of AI, and how he met Steven Spielberg. Luckily, he has the PowerPoint presentation in the background to help everything move along. He goes through a bunch of stories before he moves to the Q&A at the end. This actually ends up being the best part of the DVD because, for some reason, this freeform part has the most flow. Here we get to learn the answers to important questions like, "Did you fuck Kelly Bundy?" "When was your first concert?" And most important of all, "What makes Gene Simmons cry?" The rest of the act didn't have a lot of great flow, even though it was shot well. The PowerPoint presentation in the background made it feel too much like a business presentation, even though there could have been some cool stories in there. I think in the end the stories might have been a little better if they were told by someone else. Scott Ian needs a little practice, but good on him for getting out there and trying this, maybe he'll keep at it and get better.

-Michael F. Carnage

Honeymoon

Magnolia Pictures

Honeymoon is a small indie horror film from first-time director Leigh Janiak and scriptwriter Phil Graziadei. Together, these two filmmakers have created a mysterious thriller set in a lakeside cabin. Who is Bea (Rose Leslie)? This is a question that is central to the film. The answer must be found by the viewer, as the film effectively delivers a tale of suspense. Minimizing the horror elements, *Honeymoon* is a well-acted and character-focused title that delivers believable interaction and conflicts.

Bea and Paul (Harry Treadaway) are recently married. They make silly marriage videos and they are overly affectionate with each other. Soon, they reach their honeymoon location and it is here where strange events begin to occur. Lights appear in the woods and Bea is drawn to them, like a moth to a flame. Later, Bea begins to act in a bizarre manner. She forgets how to make breakfast and speaks in a different manner. Paul begins to believe that something happened to Bea in the woods; this might be the first case of extra-terrestrial infidelity that this critic has seen.

Honeymoon is a character-focused film endeavour. There are really only two characters in the film: Bea and Paul. Two minor characters are introduced in the first act, but they only appear in one scene. The rest of the movie is spent with Bea and Paul as they view each other, as newly-wed partners. In a character-focused title, dialogue is used more than action. Much of the film is spent inside the cabin, with a focus on interaction. There are few action elements here, until late in the film. The focus on interactions keeps the film small, and means that actors Rose Leslie and Harry Treadaway must carry the

film's story.

Both actors provide compelling characterizations. Leslie is a trained actress, with a long history of studying in the arts, and her portrayal of Bea is very well done. This actress will draw many viewers into the struggles of her character. Treadaway shows incredulity, well. His character, Paul, is tasked with wondering about Bea's sexual faithfulness to him. Articles of her clothing are found in the woods, covered in fluids. Paul must question and hound Bea about her sojourn into the dark. But, he does not find his answers in time. The effectiveness of the actor's delivery creates an immersive and believable experience.

Honeymoon delivers an effective viewing experience by focusing on one question; who is Bea? Other minor questions will come up: Is Bea unfaithful? Is Bea showing her true crazy colours after the wedding? Centrally though, the film zeroes in on Bea and on how she is changing. The changes become more physical and less psychological as the film progresses. So, it becomes obvious that something is transforming Bea, but what? The film maintains its mystery and suspense by not revealing too much, too quickly. Instead, an external presence is shown subtly by appearing only off-screen. Then, a strange light haunts the cabin, which Bea is drawn to. Bea's interaction with another entity begins to show watchers that, indeed, Bea is transforming into something else.

Honeymoon is a consistently effective and entertaining indie release. This title has already been shown in a few select theatres, in late 2014. As well, the film has just been released on home video formats (Jan. 13th, 2015). Fans of mystery or of psychological thrillers are encouraged to pick this film up. This viewer watched the movie twice and enjoyed it both times. Most other viewers will find the material equally engrossing and exciting. Though the film takes some time to find its footing; it really gets going into the climax and into the final few scenes. *Honeymoon* is a character-rich film with a few moments of real horror.

-Michael Allen

28DLA.com



group when the focus is placed on pounding drums and ball-ripping bass lines. That being said, DFA at its worst is still better than most bands at their best.

-Michael Luis



Absolute Album Reviews



IDOL OF FEAR
ALL SIGHTS AFFIXED, ABLAZE

Idol Of Fear - All Sights Affixed, Ablaze

Self-Released

This album has got me thinking, where would one go to school to learn how to play like this? Because it is quite clear these guys are super schooled in the dark art of heavy metal and, in turn, certainly schooled me in some high-decibel bloodletting.

Using a kind of awesome power, Idol Of Fear manages to take all the doom and gloom of operatic black metal and combine it with the tonal complexity of death metal in a fresh and new way that I haven't heard before. The appropriately titled "Morning Star" has great moody lead guitar and totally unbending, hard-as-granite riffs that are bound to make you turn pale and start barking at the moon. The "It" trilogy near the end of the album

really bears the mark of genius; I lost count of all the spine-tingling moments. It all culminates in the truly terrorizing "It Tyrannizes," which is composed of the heaviest riffage on the album by far.

This band is definitely ambitious; they aren't afraid to sound huge. In fact, it sounds like they've kissed the garage goodbye for a much larger rehearsal space: a mountain ridge atop the mighty Rockies.

-Dan Potter

Viathyn- Cynosure

Self-Released

Vying to be kings of drama, this Calgary-based power metal unit pulls out all the stops and really delivers in the "sounding triumphant while rocking out" department. Most of the tracks are over seven minutes, which gives these Eurocentric metal



crusaders plenty of time to cast their messianic vocals and scorching technical guitar riffs into a cool and modernistic image.

A lot of hard music from the power metal brand can seem almost humorous or, transversely, humorless. These guys are super careful not to raise the ire of this reviewer's laughing tendencies. The track "Edward Mordrake" is a great example of the band's use of just the right amount of playful seriousness. Listening to it is like walking through a haunted mansion and peering into each ghostly room one at a time.

The soaring and seemingly everlasting vocals really make this release a must-have for all you fantasy-loving metallers out there. Performance-wise, I can't find a single blemish. It's as if these guys are here on a tourist visa from Valhalla and frankly, I say, let them stay as long as they want!

-Dan Potter

Shit Sucks - BA Johnston

Mammoth Cave Recordings Co.

What can I say about the road warrior known as BA motherfuckin' Johnston? The man is a machine. He has the gift of writing songs that are catchy as shit and will get stuck in your head like a tumour. He just released his latest on Mammoth Cave Recordings. Songs like "Ikea Hotdog" and "When is Trash Day?" are gems on this 19-track beast. For a guy who



proclaims he is super lazy, he sure does get a lot done. He is a punk folk underground legend who is owed his piece of the pie. He does not disappoint on this album; his material just gets better and better. His songs are getting fuller and fuller, too. He is slowly adding the full band element to what was once primarily

solo acoustic CDs. But when you see him on tour, he is a solo act because he knows what it means to travel with low overhead. *Shit Sucks* by BA Johnston is for sure a top release of the year. Buy this album, 'cause BA needs new tires for the Previa.

-By Mr. Plow



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FEBRUARY 2015 LISTINGS

Thursday Feb 5th - ACAD's Artsound event - 9PM

Friday Feb 6th (Upstairs) Class Action, Hats and Blackties, Hillties - 9PM, \$10
 (The Library) Girls On Decks
 1 year anniversary - 9PM

Saturday Feb. 7th (Upstairs) The Steadies, JK and The Relays - \$12, 9PM
 (Downstairs) Parish Night

Thursday Feb. 12th - Brother Prussia, Consensual Acts, Cable Knits - \$6, 9PM

Friday Feb. 13th - (Upstairs) The Path Less Travelled, Coming Out Swinging + guests - \$12, 9PM (The Library) Frankie McQueen, Open Air - \$10, 9PM

EVERY TUESDAY - "Slightly Out Of Tunesdays" cheap drinks, no cover! Hosted by Beau Barker and Rebeccah White

EVERY WEDNESDAY - \$Rockin' 4 Dollar\$!!! \$200 - \$1000 on the wheel every week. Each band gets a jug of beer and plays a 15 min set. 9PM, \$3 cover. Sign up your band now at rock4dollars@gmail.com

Saturday Feb. 14th (Upstairs) -

Suicide Kings' Hip Hop Valentine's Day - \$10, 9PM
 (Downstairs) Deicha Carter and The Voodoo, The Torchettes + guests - \$10, 9PM

Sunday Feb. 15th - (Upstairs) Hub City
 Birthday Bas (Downstairs) AMY HEF, Sister Gray, Belle Armoury - \$10, 9PM

Wednesday Feb. 18th - (Upstairs) Citizen Rage
 Tour Kick Off w/ guests \$8, 9PM

Thursday Feb. 19th - KYOTE, Mobina Galore, The Foul English \$7, 9PM

Friday Feb. 20th (Upstairs)

The Electric Revival Album Release w/ The Rumble, Mammoth Grove + guests
 9PM, \$12 (Downstairs) The Ex-Boyfriends, Night Committee + guest - 9PM, \$10

Saturday Feb. 21st (Upstairs) Bass Turtle Productions Event - 9PM (The Library)
 The North Sound + guests- 9PM, \$10

Thursday Feb. 26th - Flowshine, Windigo, Kate Melvina Band - 9pm, \$8

Friday Feb. 27th - GRADE, Torches To Triggers No Problem, Fire Next Time - 9PM, \$22, \$25
 (tickets available online at <http://www.zoobis.com> and at Sloth Records)

Saturday Feb. 28th - X-Ray Cat, The Pygmies, Swill City, Cadavor Dog - 9PM, \$10

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